

Queensland
Ballet

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Queensland Ballet Company Limited
ACN 009 717 079

Annual Report for the year ended
31 December 2013

Registered Office and Principal
Place of Business

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Dancers Principals Hao Bin
and Natasha Kusch
The Nutcracker
Photographer David Kelly



Cover Dancers Principals Rachael Walsh
and Matthew Lawrence
Giselle
Photographer David Kelly

OUR VISION

Our dream and our endeavour is to connect people and dance across Queensland through a program of delightful, exciting and challenging work, collaborating with leading artists and organisations.

ABOUT US

Queensland Ballet is a uniquely-spirited and creative company, dedicated to presenting world-class classical and contemporary ballet to inspire and entertain our audiences across Queensland. We engage renowned choreographers and designers from around the world, and nurture emerging local talent by commissioning exciting new works for our studio series.

We foster a company-wide culture of collaboration, support and excellence. Our dancers are passionate about their art and acclaimed for their technique and versatility. The annual season offers diversity in style, audience focus and geographic reach, with up to 100 performances in Brisbane and regional Queensland. Performances are complemented by a busy program of community engagement, including dynamic and clever education activities and enjoyable public events.

Our home is the historic Thomas Dixon Centre in Brisbane's West End. With four large rehearsal studios and accompanying facilities, it accommodates a range of dance training and community access programs, including evening dance and fitness classes. We are committed to providing a pathway for developing young talent through our Pre-Professional and Junior Programs, as well as the Ballet Stream in the Queensland Dance School of Excellence, offered in partnership with Education Queensland.

We are a financially successful company governed by a Board of Directors and led by expert arts managers and professionals. Gratefully acknowledging and proudly building upon the legacy of the numerous gifted artists who have contributed to the Company over five decades, we approach the future with eagerness to offer our audiences many more beautiful and memorable ballet experiences.

OUR VALUES

We value the following characteristics in our Company members and collaborators:

UNITY

We are one company, one team. As Board, management, dancers and staff, we work together with honesty and respect for the service Queensland Ballet performs and the role and contribution of the entire team which brings it to life.

INNOVATION

An openness to continually learn and grow as artists and professionals and to collaborate with like-minded individuals, organisations and companies in a way which rejuvenates our art form and offers our audiences the excitement and pure joy that comes when they expect the unexpected.

EXCELLENCE

Our people bring a commitment to be the best they can be as artists and professionals. This is inspired by an environment in which the work delivered is consistently higher than the standards commonly regarded as best practice in every discipline. It is also encouraged as a strategy to ensure the long term sustainability of Queensland Ballet.

PASSION

To work with Queensland Ballet is a labour of love for an art form and for a group of people with a shared interest and commitment. While this passion is publicly expressed through the enthusiasm of our dancers as they perform on stage, it is also felt in the fun and friendship of our working environment wherever we come together as a team.

All Season 2013 Brisbane performances sold out.

4,316 season ticket holders, the highest in the Company's history.

Three new full-length ballets created and presented in the mainstage season.

15 additional performances released.

160% rise in philanthropy and sponsorships from 2012.

Operating budget increased by \$2.5M exclusively through commercial and philanthropic endeavours.

Giselle premiered in Toowoomba and toured to three other regional centres before opening in Brisbane.

World première of six new works by Australian choreographers. Three new Principal Dancers joined the Company.

A landmark three-year partnership with Principal Partner QGC announced.

Pre-Professional Program students performed to 9,310 people across 18 performances at Brisbane's Royal Exhibition (Ekka).

Launched the pilot of *Dance for Parkinson's*, a key initiative in our community program.

1,700 people celebrated the festive season at a free outdoor screening of *The Nutcracker* in South Bank Parklands.

2013 proved to be a milestone year in the life of Queensland Ballet. The first season under the artistic directorship of Li Cunxin was notable not only for exceptional results at the box office, but also for the quality of our program and increased engagement with a growing audience.

While these achievements are to be celebrated, what I find so satisfying about the last twelve months is the palpable sense of cohesion, support and optimism within the Company. At all levels – Artistic, Business and Board – we have worked together as one team to pursue Li's ambitious vision, and we are moving forward with confidence and pride in what we do.

Despite undertaking a year of creating new productions and accommodating a growing company, Queensland Ballet was able to post an operating profit of \$1,885 in 2013. This outcome has only been possible because our dancers and staff worked to exceed expectations, and the remarkable results they achieved were greeted with great enthusiasm and goodwill. All of our artistic collaborators – choreographers, designers, musicians – also deserve acknowledgement and thanks for their part in our success.

An arts organisation's success should not be judged by numbers alone, although they are an indication of its popularity. In 2013, the Company had much to be proud of: a record number of season ticket holders, heart-warming appreciation of our dancers and our productions, and a level of recognition and support from audiences, partners and benefactors which has enabled many transformational projects.

The Season 2014 launch in late September was further proof that the Company is making a significant impact, and our program of diverse and world-class productions is much appreciated.

Li's announcement of the Company's performances and engagement activities for the coming year was received with enthusiasm, and by the end of December, the number of Season 2014 ticket holders had eclipsed the previous year's total figure.

Queensland Ballet has been fortunate in the calibre of individuals who have contributed to the steady governance of the Company over the years. I take this opportunity to thank all of the Directors who gave their time and talent during 2013 to ensure that the Company is a sound and vigorous organisation. In particular, I'd like to acknowledge two outstanding members of that cohort.

Having served three consecutive terms in her role and in accordance with our constitutional requirements, Adjunct Prof. Joan Sheldon AM stepped down as Chair at the Company's 2013 Annual General Meeting on 13 May.

Joan has ably led the Board and directed the governance of our Company for the last nine years. She has overseen some challenging times, which have included natural disasters, a GFC, and major changes to the executive team. On behalf of all at Queensland Ballet, I warmly thank Joan for her leadership and strategic direction, as well as her unrelenting commitment and energy. Joan's insight has played a large part in Queensland Ballet's success to date, and her vision helped to create the platform from which we launched the 2013 program.

I feel very privileged to have been appointed to the role of Chair following Joan's retirement from the Board, and I do so in the full knowledge of the responsibility which comes with leading the governing body of one of State's most cherished and celebrated arts companies.

December also saw long-standing Director Margaret Lucas OAM retire from the Board. With her exhaustive knowledge of ballet and years of pedagogical experience, Margaret's voice has been a welcomed and valued part of Board discussions. I thank her for her dedicated service, and feel sure that she will maintain a keen interest in the Company.

Queensland Ballet remains committed to supporting our dancers to be the best they can be through a comprehensive Wellness Program, now in its third year of operation. Guest teachers and choreographers also brought diversity and encouraged dancers to push their technical and artistic boundaries.

Education and training are unquestionably two pillars of our operations. In 2013, our Education Program, QBLearn, continued to engage and enrich the experience of dance for people of all ages, through popular performance-related activities, a public program, and dance classes.

Instigating a Director of Training position and increasing the Artistic staff has enabled the Company to better nurture developing talent and provide more artistic resources for bigger productions. Our Pre-Professional and Junior Program students can only benefit from a closer alignment with the main ensemble.

It's a pleasure to have shared the past year with Principal Partner QGC. This company's significant support has greatly assisted us to move further towards our goal of excellence in all that we do. The Board and I also extend our thanks to all of our corporate partners and private benefactors for their generosity and shared belief in our vision.

Similarly, our sincere thanks go to major funding partners, the State and Federal Governments, facilitated through Arts Queensland and the Australia Council. The continuing support we receive from each organisation is fundamental to our operations, and greatly appreciated.

In his inaugural year, Artistic Director Li Cunxin has proven himself to be a spirited leader, tenacious in his pursuit of excellence.

Li's passion is infectious, and he is determined to take Queensland Ballet to a position of prominence in the global dance community. He directs a world-class ensemble of dancers who approach each day with an intense dedication to their art.

Furthermore, he is supported by the talent and enthusiasm of CEO Anna Marsden, and a highly skilled management team and staff. The change and foundations that Anna and her executive team laid over prior years have contributed immensely to the success of 2013, and will ensure that the Company will reap the rewards in 2014 and beyond.

With such resources, the Board and I have every confidence that Queensland Ballet will continue to carve for itself a place of deep and lasting importance in the cultural life of our State, and in the world dance community.



Brett Clark
Chair

Dancers Principals Hao Bin and Meng Ningning
Photographer Christian Tiger



My first year as Artistic Director of this wonderful Company has brought me immense professional and personal satisfaction. Ballet is my passion, and cultivating the art form and developing the dancers is what drives me. I could not have hoped for a better company in which to do both.

Queensland Ballet has a unique creative soul. I am so proud of the entire team which has delivered a year of successful productions and performances, and along the way, created an environment in which every person is encouraged and assisted to excel. Our achievements in 2013 have strengthened my vision for the Company, and inspired future dreams.

I inherited a Company which had been nurtured and developed by my predecessors, François Klaus, Harold Collins, Harry Haythorne and Charles Lisner. There is always a level of uncertainty with a change in artistic directorship, and I'd like to thank all at Queensland Ballet, our partners, patrons, friends and fans for their generous welcome and support. It has been such a pleasure to work with our talented team, and watch the dancers develop and mature as artists during the year.

I'm grateful to have had world-class choreographers and designers work with us in 2013, making our season so memorable for dancers and audiences alike. Engaging stellar creative teams for *Cinderella* and *The Nutcracker* was made possible only by the support of Gerry and Valerie Ryan, Amanda Talbot and Valmai Pidgeon, to whom I offer heartfelt thanks.

Under Ben Stevenson's coaching, the dancers blossomed in *Cinderella*, and the beautiful production design ensured that the ballet was received with universal delight.

I was so pleased that we premiered *Giselle* in Toowoomba, before taking it to regional Queensland centres and then presenting the Brisbane season. The ballet was staged with care and finesse by Ai-Gul Gaisina, and the dancers performed this disciplined work with sensitivity and grace.

Everyone greatly enjoyed working with Ma Cong to stage *Ershter Vals* for our season of *Elegance*. Its contemporary style was balanced by Gareth Belling's *Sweet Beginnings*, the neo-classicism of Ben Stevenson's *Three Preludes* and Greg Horsman's technically demanding *Verdi Variations*.

My desire to make *The Nutcracker* an annual tradition comes from seeing it embraced by so many other cities around the world, and we wanted to give this special ballet as a Christmas gift to all Queenslanders. So it was very gratifying to see Ben Stevenson's beautiful production sell out well before opening, and it was indeed a magical Christmas experience.

Dance Dialogues gave developing choreographers a platform on which they could experiment and create. Guest choreographers Lucas Jervies and Andrew Simmons, Principal Dancer Matthew Lawrence, Soloist Yu Hui and Ballet Master Greg Horsman each created highly inventive and engaging new works. This series also offered an intimate environment to impart some valuable insights about ballet to our audience.

Having guest choreographers come to stage their works on the Company exposes the dancers to different creative influences, injecting freshness and stimulation into their work.

I think I can do no better for our dancers than to put them in a studio with a variety of creative artists, who generously share their own knowledge, experience and talent.

One of my dreams for this Company was to have live orchestral music for all full-length ballets. We had the pleasure of working with the Queensland Symphony Orchestra for *Cinderella* and *The Nutcracker*, but it was the generosity of Philip Bacon AM, Robin Campbell and Bruce Parncutt, which allowed us to also engage Camerata of St John's for the Brisbane season of *Giselle*. In addition, the chamber ensemble Collusion in Gareth Belling's *Sweet Beginnings* was an integral part of the stage drama.

The input of Music Director and Principal Conductor, Andrew Mogrelia, has enhanced the Company's artistic life, as has the accompaniment of Company Pianist, Kylie Foster. We were also fortunate to welcome renowned ballet pianist, Emma Lippa, to work with us at times during the year.

I am always happy to invite guest dancers to perform with the Company. The performances of Jenna Roberts (Birmingham Royal Ballet), Carolyn Judson (Texas Ballet Theatre), Daniel Gaudiello (The Australian Ballet) and Remi Wörtmeyer (Dutch National Ballet) contributed much to the artistry of our season.

A program of technically challenging classical ballets is very demanding, so I was pleased that we could extend the depth of experience and talent amongst our highest ranked dancers by having three more Principals join the Company during the season.

Producing ballet is a collaborative art, and there are so many who deserve mention for their contribution to Season 2013. Our Production and Wardrobe teams responded to the challenges with energy and good humour, and I offer my thanks to all for the high production qualities we attained.

In closing this report, I would like to pay tribute to everyone at Queensland Ballet: dancers and Artistic staff, Production and Medical teams, CEO Anna Marsden and the Business team. Everyone has whole-heartedly supported my vision to make Queensland Ballet a dynamic and celebrated ballet company of international standing. I know that together, we will achieve important and wonderful milestones as we move forward.

—
Li Cunxin
Artistic Director



Li Cunxin rehearses with dancers
Photographer: Christian Tiger

There is much to be proud of when looking back over 2013. Throughout the year, Queensland Ballet underwent a strong period of growth, diversification, and creativity. As a team, we were able to deliver a season of stunning ballets to packed houses and the organisation achieved amazing results off-stage, in how we connected dance with our community.

Audiences and box office are at the absolute core of any performing arts company's success. Queensland Ballet's season ticket holders are the Company's biggest fans and the backbone of our audience. In Season 2013, the number of season ticket holders increased by 153% on the previous year to a record-breaking 4,316. Of this cohort, 2,805 were 'new', having previously not made the commitment to take out a season ticket package.

Such a pleasing result is no doubt due to the confluence of a number of factors: a program that resonates with our audience, a heightened Company profile, strong and beautiful marketing, affordable pricing, and a more flexible approach to ticket packaging. Together, they proved to be a winning combination.

Achieving a high level of pre-season sales, followed by sold-out seasons of *Dance Dialogues* and *Cinderella*, had a wonderfully energising effect on the whole Company. Audiences and supporters soon realised that their high expectations would be amply met: *Cinderella* was both a box office and critical success.

Opening Night was a watershed moment when Company members and supporters came together for a happy celebration of our achievement. Our Brisbane season continued to build momentum throughout the year, receiving very favourable reviews and attracting strong single ticket sales. 15 extra performances were added to our performance schedule in response to demand. I'd especially like to thank our dancers, staff and artistic collaborators for accommodating this increased activity. By the time December approached, *The Nutcracker* was sold out well in advance and patrons were eagerly waiting for last-minute ticket releases.

During the year, Queensland Ballet dancers were seen by over 60,000 people in 103 live stage performances. Our free public program saw 9,310 ballet fans enjoying performances by our Pre-Professional Program students at the Ekka, while 1,700 watched *The Nutcracker* (filmed in the QPAC Playhouse just two weeks earlier) at a video screening at South Bank. Principal Dancers Meng Ningning and Huang Junshuang were invited to guest with Richmond Ballet in Virginia, USA, in two performances of that company's production of *Swan Lake*, performing to 3,345 people.

But none of these statistics would be here without the inspiring group of individuals and corporations who so generously supported our mainstage season. Our heartfelt thanks go to Gerry and Valerie Ryan, Amanda Talbot, Miss Valmai Pidgeon AM and QGC. Collectively, their visionary gifts enabled us to realise our creative dreams and share some unforgettable, magical ballet experiences.

We take our role to bring ballet to Queensland very seriously and a personal highlight was premiering our production of *Giselle* in the regional centre of Toowoomba. This is the first time a full-length ballet has been launched outside Brisbane and I thank our corporate partner Wagners and the Empire Theatre team for their assistance in making this event such a special occasion.

Our 2013 regional tour continued to Maryborough, Mackay, Caloundra, and later in the year, Rockhampton. We were proud to present such a beautiful production to our regional audiences, who gave the Company a warm and generous reception.

Off-stage, Queensland Ballet continued to invest heavily in the areas of education, training, dancer wellness and community engagement, each of which has strategic importance to our vision.

QBLearn, our youth and education program, delivered a suite of inspiring activities to a growing number of young people across the State. Informed by the learnings from its pilot year in 2012, and again generously supported by the Tim Fairfax Family Foundation, our education program continues to be a vital means of supporting our goal of attracting, engaging and connecting more people to our work, and promoting healthy living through dance.

Perhaps one of the most special programs launched in 2013 was Dance for Parkinson's, which aims to improve the participants' quality of life through the beneficial physical, social, emotional and creative effects of dance. This pilot program, as well as our other public activities, is only possible because of a raft of far-sighted and philanthropic organisations.

With the new appointment of a Director of Training in January 2013, the Company made a clear statement about our commitment to helping develop the next generation of classical ballet dancers. Offering international best-practice training to emerging artists and providing a clear training pathway is central to ensuring that talented young dancers can grow to their full potential, coached and mentored by world-class teachers in a supportive and creative environment. In addition to the Junior, QDSE and Pre-Professional Programs, Queensland Ballet launched a Summer School for young dancers during the Christmas holidays.

The Financial Report found on page 35 clearly illustrates the growth Queensland Ballet has undergone. It also shows the significant investment made into productions and people, which is central to the Company's vision.

When formulating a 5-year strategic plan for 2013 and beyond, we recognised that to deliver an ambitious vision, we needed to secure greater support from benefactors and corporate partners. Our major funding partners, the State and Federal Governments, continue to provide the bedrock of our financial security. However, we are acutely aware that there is a limit to the level of subsidy arts companies will receive now and into the future. Since 2011, the Board and staff have been committed to finding greater balance across our three income streams. Our entire organisation should be celebrated for the fact that the \$2.5 million growth in our bottom line was achieved exclusively through commercial and philanthropic endeavours – not government subsidy. Creative partnerships developed within sponsorship and philanthropy programs resulted in a total cash and in-kind contribution of \$3,147,652 (a 160% increase on 2012 figures).

Queensland Ballet benefits from the leadership of a governing Board with great depth of talent and knowledge. I'd like to thank our outgoing Chair, Adjunct Prof. Joan Sheldon AM, for nine years of unstinting advocacy and concern for the Company. The advice of retired Director Margaret Lucas OAM will also be much missed. Brett Clark, appointed Chair at the 2013 Annual General Meeting, is well-equipped to lead the Board with acumen, insight and appreciation of our art. We sincerely thank Brett and all Directors for their time and efforts in support of the Company.

The outstanding results we achieved in 2013 are due entirely to the creativity, artistry, professionalism and commitment shown by each member of the Queensland Ballet team.

A bold vision needs passionate, courageous people who work together towards shared goals, and care about the welfare of their colleagues as much as they pursue success for the organisation. I am fortunate to work alongside such a dynamic and inspirational Artistic Director and we are both blessed with an exceptional group of talented people. I thank each member of our team for his or her contribution during the last twelve months.

2013 has seen the Company make significant progress on its course to be a leading dance company of excellence. We have strategically invested in our people, our art and our audience, and begun to diversify our activities to both broaden community engagement and increase operating revenue. Sustained and encouraged by our supporters, Queensland Ballet looks to the future with excitement and confidence about the possibilities ahead.



Anna Marsden
Chief Executive Officer

ARTISTIC

2013 PERFORMANCE SUMMARY

In 2013, Queensland Ballet delivered four mainstage and two studio seasons, and a five-venue regional Queensland tour. Our Pre-Professional Program students performed at the Brisbane Ekka, and on a balmy evening just before Christmas, a free screening of *The Nutcracker* brought festive magic to 1,700 ballet fans of all ages at South Bank.

PERFORMANCE FIGURES

Total number of performances: 104

Total attendance: 63,199 (42,455 paid attendance)

Total box office: \$2,400,920

* Australian première production

World première production

MAINSTAGE SEASON CINDERELLA*

Choreography
Ben Stevenson OBE

Music
Sergei Prokofiev (orchestral arrangement by Andrew Mogrelia)

Conductor
Andrew Mogrelia

Musicians
Queensland Symphony Orchestra (Concertmaster Warwick Adeney)

Set Design
Thomas Boyd

Costume Design
Tracy Grant Lord

Lighting Design
David Walters

Répétiteur
Tim O'Keefe

Cinderella was generously supported by Valerie Ryan.

Performance Dates

Brisbane
5–20 April 2013
QPAC Playhouse

Performance Figures

Performances: 16
Total attendance: 12,828
Box office income: \$742,714

GISELLE

Produced and staged by
Ai-Gul Gaisina

Choreography
Marius Petipa, after Jean Coralli and Jules Perrot

Libretto
Jules-Henri Vernoy de Saint-Georges and Théophile Gautier

Music
Adolphe Adam

Conductor
Andrew Mogrelia

Musicians
Camerata of St John's (Leader Brendan Joyce)

Sets and Costumes
Based on an original design by Peter Cazalet

Lighting Design
Ben Hughes

The Camerata of St John's engagement for *Giselle* was generously supported by Philip Bacon AM, Robin Campbell and Bruce Parncutt.

Performance Dates

Brisbane
21 June–6 July 2013
QPAC Playhouse

Performance Figures

Performances: 12
Total attendance: 9,601
Box office income: \$572,577

ELEGANCE

ERSHTER VALS*

Choreographer
Ma Cong

Music
Klezroyim: Es iz a klug, Rumkovski khaym, Kalt: a lid fin lodzger getto (from the album *Yankele Nel Ghetto*)
Ershter Vals, Fel Shara (from the album *Klezroyim*)

This presentation of *Ershter Vals* was generously supported by The Pratt Foundation.

SWEET BEGINNINGS#

Choreography
Gareth Belling

Music
Antonio Vivaldi:
The Four Seasons – Summer Concerto No. 2 in G minor, Op. 8, RV 315, arranged by Benjamin Greaves

Musicians
Collusion (Benjamin Greaves, Camille Barry, Tony Bernal, Danielle Bentley)

THREE PRELUDES*

Choreography
Ben Stevenson OBE

Music
Sergei Rachmaninoff: Opus 32, no. 10, Opus 23, no. 1, Opus 32, no. 9

Pianists
Emma Lippa / Kylie Foster

VERDI VARIATIONS*

Choreography
Greg Horsman

Music
Giuseppe Verdi: *Jérusalem* (pas de quatre, pas de deux, pas solo) *I Vespri siciliani* (Le quattro stagioni)

Costume Design
Noelene Hill (*Sweet Beginnings, Three Preludes, Verdi Variations; Ershter Vals* costumes based on original designs by Tamara Cobus)

Lighting Design
Matt Scott (all works)

Performance Dates

Brisbane
2–4 August 2013
QPAC Playhouse

Performance Figures

Performances: 5
Total attendance: 3,924
Box office income: \$208,413

THE NUTCRACKER*

Choreographer
Ben Stevenson OBE

Music
Pyotr Ilyich Tchaikovsky

Conductor
Andrew Mogrelia

Musicians
Queensland Symphony Orchestra (Concertmaster Alan Smith)

Set Design
Thomas Boyd

Costume Design
Desmond Heeley

Associate Costume Designer
Noelene Hill

Lighting Design
David Walters

Répétiteur
Tim O'Keefe

Choir
St. Peter's Lutheran College Choir (5–11 December)
Director of Music: Christine Taylor
Voices of Birralee (12–21 December)
Artistic Director: Julie Christiansen OAM

The Nutcracker was generously supported by Amanda Talbot and Valmai Pidgeon.

Performance Dates

Brisbane
5–21 December 2013
QPAC Playhouse

Performance Figures

Performances: 18
Total attendance: 14,396
Box office income: \$757,061

STUDIO SEASON

DANCE DIALOGUES –
SUMMER

THE FIREBIRD SUITE#

Choreography
Lucas Jervies

Music
Igor Stravinsky: *The Firebird Suite*

Pianist
Kylie Foster

EXCERPT FROM GISELLE
ACT 1 – PAS DE HUIT

Choreography
Ai-Gul Gaisina, after Jean Coralli
and Jules Perrot

Music
Adolphe Adam: *Giselle*

Pianist
Kylie Foster

SOULS#

Choreography
Yu Hui

Music
14 Blades (excerpt from the motion
picture soundtrack, music by Henry Lai)

Lighting Design
Cameron Goerg

Performance Dates

Brisbane
7–22 February 2013
The Thomas Dixon Centre

DANCE DIALOGUES –
SPRING

IRIS DANCES#

Choreography
Andrew Simmons

Music
Ólafur Arnalds: *We (Too) Shall Rest*,
Fyrsta, *Loftið verður skyndilega kalt*
Dustin O'Halloran: *Prelude No. 2*

IN MINOR STRAIN#

Choreography
Matthew Lawrence

Music
Claude Debussy: *Clair de Lune*

Pianist
Kylie Foster

EXCERPT FROM THE NUTCRACKER
ACT 1 – SNOW PAS DE DEUX

Choreography
Ben Stevenson OBE

Music
Pyotr Ilyich Tchaikovsky: *The Nutcracker*

Pianist
Kylie Foster

EXCERPT FROM THE NUTCRACKER
ACT 2 – SPANISH

Choreography
Ben Stevenson OBE

Music
Pyotr Ilyich Tchaikovsky: *The Nutcracker*

Pianist
Kylie Foster

ONE MORE BREATH#

Choreography
Greg Horsman

Music
Philip Glass: *Concerto for Violin
& Orchestra* – excerpt

Lighting Design
Cameron Goerg

Performance Dates

Brisbane
29 August–13 September 2013
The Thomas Dixon Centre

Performance figures (full series)

Performances: 26
Total attendance: 3,830
Box office income: \$120,155

TOURING

GISELLE*

REGIONAL QUEENSLAND TOUR

Produced and staged by
Ai-Gul Gaisina

Choreography
Marius Petipa, after Jean Coralli
and Jules Perrot

Libretto
Jules-Henri Vernoy de Saint-Georges
and Théophile Gautier

Music
Adolphe Adam

Sets and Costumes
Based on an original design
by Peter Cazalet

Lighting Design
Ben Hughes

Performance Dates

Toowoomba
22 May 2013
Empire Theatre

Maryborough
25 May 2013
The Brolga Theatre

Mackay
29 May 2013
Mackay Entertainment
and Convention Centre

Caloundra
1 June 2013
The Events Centre

Rockhampton
16 October 2013
Pilbeam Theatre

Performance Figures
Performances: 5
Total attendance: 3,715

GUEST PERFORMANCES

SWAN LAKE

Presented by Richmond Ballet

Guest Artists
Meng Ningning (Odile/Odette)
Huang Junshuang (Siegfried)

Choreography
Nicholas Beriozoff, after Marius Petipa

Music
Pyotr Ilyich Tchaikovsky: *Swan Lake*

Performance Dates
Richmond, Virginia, USA
9 and 10 February 2013
Carpenter Theatre

Performance Figures
Performances: 2
Total attendance: 3,345

BALLET AT THE EKKA

Presented by Queensland Ballet

Performed by students of the
2013 Pre-Professional Program

EXCERPTS FROM THE
NUTCRACKER

Russian, Spanish, Arabian, Pas de Trois,
Waltz of the Flowers, Chinese

Choreography
Ben Stevenson OBE

Music
Pyotr Ilyich Tchaikovsky: *The Nutcracker*

Performance Dates
Brisbane
8–17 August 2013
RNA Showground

Performance Figures
Performances: 18
Total attendance: 9,310

MERCEDES-BENZ FASHION
FESTIVAL BRISBANE

Highlights Parade and Wrap Party

EXCERPT FROM CLOUDLAND
(ALMOST LIKE BEING IN LOVE)

Choreography
François Klaus

Music
Almost Like Being in Love
(Loewe, Lerner)

Dancers
Clare Morehen and Matthew Lawrence

Performance Date

Brisbane
30 August 2013
Brisbane City Hall

Performance Figures

Performances: 1
Total attendance: 550

THE NUTCRACKER

Free Outdoor Screening

Recorded at the performance on
5 December 2013, QPAC Playhouse

Screening Date

Brisbane
21 December 2013
South Bank Parklands

Performance Figures

Performances: 1
Total attendance: 1,700

ARTISTIC VIBRANCY

Queensland Ballet takes the view that a vibrant artistic program will excite our audiences and our dancers with technically challenging works which expose them to a range of styles and creative influences. Producing the work of developing choreographers is another excellent means of injecting fresh ideas into our artistic output.

The Company implements the Australia Council's approach to reflecting on artistic vibrancy. The framework provides a broad platform to discuss and review the impact and quality of our program on audiences, artists, the arts sector and community.

The following measurement and feedback processes were engaged during the year:

- Peer reviews of productions from reviewers with expertise in different areas of the performing arts and feedback from guest artists and creatives;
- Critical reviews, facilitated across multiple media channels;
- Audience feedback, through digital platforms and unsolicited correspondence;
- Internal programming discussions, held regularly with the Artistic Director, CEO, Board and senior management
- Internal assessment of the performance of staff and dancers through scheduled reviews and debriefs following each production; and
- An annual Board retreat held with all Directors, the Artistic Director and CEO, where future directions are discussed.

We strive to ensure that artistic vibrancy is reflected not only in the quality of our productions, but in audience engagement activities as well.

Communicating artistic and creative processes was actively pursued on digital platforms through informative videos and rich web content (the presentation of which was greatly enhanced by a re-designed website from October 2013). Unique insights were offered by having conversations and Q&A sessions with choreographers in the *Dance Dialogues* series and after selected mainstage performances. Public programs for children also contributed to them having a greater understanding of the ballet they were about to see performed.

ARTIST DEVELOPMENT

There were numerous opportunities for performing and creative artists to work with the Company in 2013, and so further develop their skills and experience.

We engaged guest dancers, choreographers and designers, and provided contract-based employment to independent musicians, production and wardrobe staff.

Five Guest Artists danced in featured roles, and 78 short-term dancer contracts were issued for productions and events during the year, the majority of which were given to students of the Pre-Professional Program.

Queensland Ballet's mainstage productions benefitted from the creative talents of internationally-based designers Thomas Boyd, Tracy Grant Lord, Desmond Heeley and Peter Cazalet, and Australian lighting designers David Walters, Ben Hughes and Matt Scott.

The technique and artistic maturity of all dancers was greatly enhanced by working with international guest choreographers Ben Stevenson, Ma Cong, and Répétiteur Tim O'Keefe. Ai-Gul Gaisina, who produced and staged *Giselle*, offered the ensemble many valuable insights into the performance of Romantic repertoire.

Members of the Company are encouraged to develop their choreographic skills when the opportunity arises. From the ranks of our senior dancers, Matthew Lawrence and Yu Hui each created a new piece, as did Ballet Master Greg Horsman, who also re-mounted his highly successful work, *Verdi Variations*, on our dancers. Former Company Dancer Gareth Belling was delighted to extend his choreographic interpretation of Vivaldi's *The Four Seasons*, begun with *bittersweet* in 2012, by creating another ballet in the series: *Sweet Beginnings*.

ART FORM DEVELOPMENT

Queensland Ballet contributed six new works to the repertoire in 2013.

The works were chiefly presented in the *Dance Dialogues* series, however Gareth Belling's *Sweet Beginnings* was commissioned by Li Cunxin for the mainstage *Elegance* season. All works were by Australian choreographers who had begun their careers with classical ballet training. They produced highly engaging ballets in a range of styles, each displaying imagination and creativity.

Developing the artists of the future is a vital part of Li Cunxin's vision for Queensland Ballet. With the appointment in January 2013 of former Principal Dancer and Ballet Master, Christian Tatchev, as Director of Training, the Company has been able to support its commitment to excellence in dancer training to a much greater extent.

Christian has a strong background in teaching as well as performance, and is an exemplary role model for young dancers. Thanks to a grant from the Ian Potter Foundation, prior to commencing in his new role, Christian was able to undertake a study tour of international ballet training institutions, including Houston Ballet's Ben Stevenson Academy, the Royal Ballet School and Zurich Dance Academy.

During 2013, Queensland Ballet continued to offer two training programs for students from 11 years of age: the Junior Program and Pre-Professional Program.

Both programs are supervised by Christian Tatchev and Artistic Director Li Cunxin.

The Junior Program is designed to supplement the training that talented young dance students receive from community dance studios and teachers. Interest in this program remains high, and in 2013, a third level of classes was introduced to accommodate students of 15 to 16 years of age. The class times were also extended to one hour and 45 minutes. Students were regularly assessed and placed into a class that best suited his or her level of training, so that full benefit was gained from the Program.

A number of Junior Program students were given a wonderful performance opportunity when they were engaged by the Bolshoi Ballet to appear as children in street scenes in their production of *Le Corsaire* at QPAC.

The Pre-Professional Program aims to give students the preparation and training they require before joining a professional company. The program has continued to grow in reputation, attracting international interest. 2013 saw a record intake of 20 young dancers.

Benefitting from increased investment in teaching resources, this full-time final year training program now offers a fully structured and extended curriculum, but maintains the flexibility to accommodate an individual dancer's skills and abilities.

Daily training is provided by Queensland Ballet's Artistic Staff and Associate Teachers. Guest Teachers are also invited to give class, and in 2013 they included Jocelyn Bosser (from the Paris Conservatoire), Jiahong Wang and Xiuyun Tang (former teachers at Beijing Dance Academy), Ai-Gul Gaisina and Grant McLay.

Our Pre-Professional students received intensive training in technique and repertoire, as well as performance opportunities with the Company and at independent events. Among the latter were 18 performances of *Ballet at the Ekka*, in which students performed soloist work in excerpts from Ben Stevenson's *The Nutcracker*. The Ekka performances were a great success, and we hope to continue this tradition every August. Gareth Belling's ballet, *bittersweet*, was performed at the Queensland Dance School of Excellence 2013 graduation performance.

End-of-year assessments were introduced, which, if passed, gave students advanced standing (recognition of prior learning), should they choose to enroll in QUT's Bachelor of Fine Arts (Dance Performance). Greater assistance was given to graduating students in their search for professional work by providing images for CVs and audition videos.

Queensland Ballet continued its partnership with the Queensland Dance School of Excellence in 2013, and several talented students from the Ballet Stream were afforded performance opportunities with the Company in *Cinderella* and *The Nutcracker*.

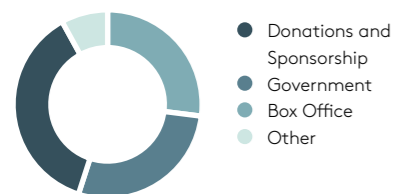
Queensland Ballet's 2013–2017 Strategic Plan provided clear directions to pursue in the area of Development.

Among our goals were to increase operating revenue to meet the growing needs of the Company, to secure monies in support of the delivery of world-class artistic product, to invest in the professional development of our team, and to facilitate greater community engagement.

Recognising that increasing our contributed and earned income provides not just greater financial security but also capacity to undertake projects essential to our vision, an ambitious target of \$1.8M was set for 2013. This figure represented a 50% increase on 2012 contributed income.

This target was achieved and the funds had a transformative effect in virtually all areas of the Company's operations, enabling the expansion of existing activities and initiation of new projects.

2013 INCOME CHANNELS



SUPPORTING ARTISTIC EXCELLENCE

We have been humbled by support from all over Australia and beyond. Support for the Artistic Director's vision, coupled with Queensland Ballet's growing reputation, attracted transformational gifts which directly contributed to upholding Queensland Ballet's production values and artistic excellence. These gifts enabled us to stage new productions of *Cinderella* and *The Nutcracker*. We were also able to ensure live orchestral accompaniment for all four mainstage offerings and our dancers welcomed a full-time Company Pianist to the studios. Valuable support from charitable trusts enabled us to engage an International Guest Artist and underwrite *Ersther Vals*.

In May 2013, Arts Minister Ian Walker announced that Queensland Ballet had received the inaugural grant from the Queensland Government's Super Star Fund, for an exclusive Australian season of Sir Kenneth MacMillan's *Romeo & Juliet*. This exceptional production will be presented in the Lyric Theatre, QPAC in 2014, with guest international ballet stars Tamara Rojo, Carlos Acosta and Steven McRae performing with the Company.

Queensland Ballet Friends directed their annual gift towards supporting our regional tour of *Giselle*. We are very fortunate to receive assistance from so many well-wishers, and our gratitude goes to the Friends, members of the Artistic Director's Circle and Dancers' Circle, benefactors and supporters, for sharing our passion for ballet and helping us to present the art form to the highest possible standards (see page 29 for a full list of all supporters). We remain grateful to the Queensland Government for its continued support of our development endeavours through its matched-funding initiative.

FURTHERING TRAINING, EDUCATION AND COMMUNITY ENGAGEMENT

Underpinning our commitment to excellence on and off the stage, corporate and philanthropic support has been invaluable in enabling excellence in the training, education and community spaces.

Professional development for dancers and staff is key to creating an environment where individuals can excel.

We were delighted to offer some wonderful opportunities in 2013, thanks to philanthropic support.

Newly-appointed Director of Training, former Ballet Master Christian Tatchev, was funded by the Ian Potter Foundation to undertake an international study tour which he completed early in 2013. The learnings from this study sparked a re-shaping of our training programs and the introduction of several pedagogical initiatives which follow current world's best-practice.

A grant from the Australia Council enabled Wardrobe Production Manager, Noelene Hill, to visit Houston Ballet, Boston Ballet, The Royal Ballet and Birmingham Ballet, to observe operations in those companies' respective Wardrobe departments. It proved to be a highly informative trip, generating many ideas which will assist Noelene to better manage the increased demands on her department.

For a second year, the Khitercs Hirai Foundation bestowed an annual gift for a Company Dancer to travel overseas to further his or her training; the 2013 recipient was Eleanor Freeman.

Late in 2013, we received the exciting news of a transformational gift from the Oak Foundation, to support a major dance apprenticeship initiative, the Jette Parker Young Artist Program, commencing in 2014.

Charitable gifts have been crucial in enabling the Company to increase its investment in community and education projects. Our thanks go to the Tim Fairfax Foundation, which continued to provide funding for our youth and education program, QBLearn. Underwriting our commitment to ensuring access to performances, RBS Morgans continued to support the Pas de Deux program, which assisted students from schools with limited resources to experience a mainstage ballet performance.

Enabled by a gift from John T Reid Charitable Trusts, in 2013 Queensland Ballet introduced a pilot program for one of its most exciting and innovative community projects: Dance for Parkinson's. Working with David Leventhal from the Mark Morris Dance Group (New York), Parkinson's Queensland and Brisbane-based Dance for PD® specialist, Erica Rose Jeffrey, we offer a means for those who live with Parkinson's Disease to experience the physical, social and creative benefits of dance.

STRATEGIC PARTNERSHIPS

In 2013, Queensland Ballet took a new approach to partnerships by considering strategic alliances.

Our landmark Principal Partnership with QGC enabled us to achieve our ambitions in 2013, both on and off the stage.

Major Partners enabled us to extend our marketing and logistical operations significantly. Opening night partners ensured that celebrations for each mainstage production were truly memorable occasions.

Our Season Partners enabled us to launch *Giselle* in Toowoomba, engage with our city's diverse communities and provide much-needed support for our ever-growing vision.

Our Support Partners and Official Suppliers enabled us to provide the very best in design, dance floors, technology, expert advice and hospitality.

In late 2013, we were advised that Creative Partnerships Australia had awarded us a grant to enable the installment of a new customer relationship database. While of most benefit for Marketing and Development activities, this new software will support company-wide operations and equip us to manage all relationships and interactions with greater professionalism and acumen.

We would like to sincerely thank all of our 2013 partners, corporate members and official suppliers (listed in full on page 28). Their support is essential to realising our dreams.



Dancer Soloist Lisa Edwards
The Firebird Suite (Dance Dialogues – Summer)
 Photographer Christian Tiger

Driven by brand development, high-impact advertising and engaging digital content, 2013 was characterised by exceptional ticket sales, both for season and single tickets.

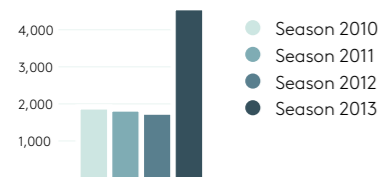
The year commenced with a record number of season ticket holders which continued to grow to a total of 4,316. This represented a growth of 153% on the previous year and netted more than twice the budgeted income target, bringing the Company much closer to its long-term goal of season ticket income representing 45% of the annual box office takings.

Achieving such a strong base of season ticket sales presented a great opportunity to develop our core audience. A reduced need to focus on single ticket sales also allowed the Marketing team to invest comparatively more time and resources into the visitor experience at performances. With the guiding principle of providing excellent customer service, improvements were made to pre-performance and interval services, including enhanced complimentary performance programs. Tailored communications were also sent to patrons prior to their attendance to help them plan their visit.

2013 SEASON AND SINGLE TICKET SALES



SEASON TICKET SALES 2010-2013



The annual marketing campaign defined 2013 as 'the year to see Queensland Ballet' and with beautiful imagery created by Queensland Ballet's design agency Designfront and fine art photographer Alexia Sinclair, many people decided to do just that.

Throughout 2013, the Company realigned its marketing activities towards the changing media landscape.

The campaign was made highly visible through quality outdoor campaigns with Major Partner JC Decaux, commercial television advertising, premium online placements and social media activity.

Serving the dual goals of deepening our engagement with our community and developing new audiences, we focused resources into creating rich digital content to promote the season. Photographers David Kelly and Christian Tiger captured wonderful moments on stage and in the studio, and a partnership with film and production company PixelFrame resulted in 15 engaging videos. The videos alone attracted 83,811 views (to put this in perspective, we had only 25,250 views in 2012), and 551 new subscribers to the Company's YouTube channel (by far the bulk of the total number of 664).

The popularity of social media as a means of directly interacting with the Company continued to grow. Twitter followers increased by 62% and Facebook likes by 119% during the year.

The success of the Season 2013 marketing campaign was seen in high levels of audience engagement and box office returns. With a total number of 39,008 tickets sold for Queensland Ballet's Brisbane season throughout the year, the high demand led to all performances selling out and the release of a further 15 performances.

Most excitingly, 65% of the total 2013 patronage was new to the Company.

The Marketing Department also gave support to all venues on the 2013 regional tour of *Giselle*. To ensure a consistency of brand, we provided print-ready artwork for a flyer, poster, eflyer, press and TV ads, and the production program.

That our audiences continue to support the Company was clear with the launch of Season 2014 on 30 September 2013. Moving the launch events to the newly refurbished City Hall was not only necessary to accommodate a much larger crowd, but also reflective of the change and growth at Queensland Ballet.

With stunning season images, the 2014 campaign materials presented a confident, polished and forward-looking company. The images were created through the collaborative efforts of the Marketing team, our creative agency Designfront, photographer Harold David and hand-picked stylists. Almost 2,500 attendees showed their approval of Li Cunxin's second annual program, and the year ended on a memorable high note, with the number of Season 2014 ticket packages sold reaching a new record of 5,000 by 31 December.

Our new website, developed by Bigfish, launched in September with the opening of Season 2014 package sales, and has the flexibility to present the latest news and rich, multi-media content in a highly visual and appealing manner. The new site, which is optimised for all mobile devices, amalgamated three Queensland Ballet web platforms – the season microsite, the corporate website and the QBLearn site. It was also developed with new technologies, such as touch screens, at the forefront. The benefits of this comprehensive digital platform are already evident, with website traffic having increased by 65% – from an average of 8,200 visits per month in 2012 to 13,600 following the launch of the new site in late 2013. Online sales in 2013 also increased from the previous year.

Queensland Ballet entered into a partnership with Brisbane Marketing for the 2013 Christmas season. Christmas in the City celebrations were themed around the story of *The Nutcracker*, and Company Dancer Teri Crilly featured as Clara, the young heroine, in Brisbane Marketing's extensive promotional campaign. In character as Clara, Teri also led the Myer Christmas parade (sharing this role with QDSE student, Hannah Hughes).

The crowds in King George Square were then entertained by a stage show which incorporated video footage of Teri, searching for her lost nutcracker doll before Queensland Ballet's performance started at QPAC, and a spectacular light show of 4D mapping on City Hall.

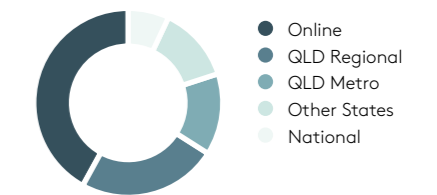
This enormously successful partnership will be continued in 2014, supporting *The Nutcracker* as an annual festive event. Reaching both residents and visitors to Brisbane, the Christmas in the City campaign and activities provide significant exposure for Queensland Ballet and *The Nutcracker*.

The Company's positive profile and steady sales growth in 2013 was greatly assisted by significant editorial coverage of its productions, Artistic Director and major creative contributors. Queensland Ballet was featured or mentioned in a total of 1,828 media items. An impressive ASR (Advertising Space Rate) value of \$7,110,846 over the twelve-month period is evidence of the media's continuing interest in our people, events and activities.

Queensland Ballet's growing reputation beyond our home state of Queensland was reflected by a pleasing number of stories being run in national and international media.

The changing media consumption habits of our society are evident from analysis of the coverage across print, radio, television and digital channels.

2013 MEDIA COVERAGE BY REGION



2013 MEDIA COVERAGE BY CHANNEL



Dancers Principals Meng Ningning and Huang Junshuang
Giselle
Photographer David Kelly

Queensland Ballet is dedicated to sharing our love of dance with as many people as possible.

Through QBLearn, our youth and education program, we offered a program of performances, dance workshops, engagement activities, online resources, and more.

We are grateful to the Tim Fairfax Family Foundation for its continuing support of this important Program.

Regular offerings, such as designated schools performances and dance workshops, gained traction; a monthly education newsletter improved communication with teachers; public program activities proved extremely popular; and an exciting healthy living initiative was launched in the community program.

In November, dance education consultant, Erica Rose Jeffrey undertook a strategic assessment of the education program. Her report identified several areas of potential and will be a very useful planning and reference document for future directions.

SCHOOLS PROGRAM

The teaching artists in the EdSquad created the content of the 2013 Dance Workshops, working with education consultant Renee Place, Sue Fox (Queensland Syllabus Authority) and Kym Stevens (Dance Education Lecturer, QUT). Two workshops were reprised from 2012 and two new workshops were created to complement *Cinderella* and *Giselle*. Artistic staff ensured the workshops' relevance to the Company's artistic work.

Workshops were offered free-of-charge in regional areas, and at a minimal cost per student in Brisbane and the Gold and Sunshine Coasts. The timing of the tour enabled us to connect with more schools in more locations than during 2012, resulting in an increase in student participation by more than 150%. Metropolitan workshops experienced steady growth, with more than 1,700 students participating. We continued to make our ballet performances accessible to the Queensland school community by offering tickets to schools' shows at subsidised prices, and providing curriculum-relevant resources to teachers to enhance the students' experience and connect to pathways for further learning in dance. 1,300 students attended performances across the year, a marked increase in participation from 2012.

The Pas de Deux Program, supported by RBS Morgans, enabled students from schools with limited resources to experience a mainstage production. This initiative is greatly appreciated, as this correspondence from a teacher at Woodridge State High School attests:

“What an amazing experience for my students, most of whom have never seen ballet before. It was an unforgettable afternoon for them. Thanks for making such a special event for some very disadvantaged students.”

Eight high school work experience students spent a week with the Company in 2013, participating in the activities of all departments. Queensland Ballet is an Industry Partner for the QUT Creative Industries Work Integrated Learning Program, and several QUT interns joined us for their first semester, working in Production, Wardrobe, Education, Development and Marketing.

PUBLIC PROGRAM

Our Public Program aims to enrich the audience experience, as well as take ballet to a wider public.

Value-adding to our patrons' experience at the theatre during *Cinderella* and *The Nutcracker*, character storytellers in the foyer familiarised children with the story of the ballet before performances, and a colouring-in station, supported by Principal Partner QGC, kept many little ones happily occupied. During all mainstage seasons, patrons could also watch dancers doing a pre-performance Company class on stage or stay for a post-performance Q&A session at selected performances.

The *Cinderella* Fairy Godmother storyteller featured at the opening weekend celebrations at the refurbished Brisbane City Hall, and our EdSquad delivered dance workshops as part of the week-long program. We partnered with Brisbane City Council again in December to present two fully-subscribed workshops for children and parents to create dolls made from spare *Nutcracker* fabrics, while listening to the tale of *The Nutcracker* at City Hall.

The Nutcracker Fun Pack, full of activities based around the story of the ballet and its characters, was produced and posted online.

COMMUNITY PROGRAMS

Our program of adult Dance Classes continued and strengthened in 2013. A refreshed class timetable was launched mid-year and former Queensland Ballet dancer Timothy Brown was appointed as Dance Class Co-ordinator. Timothy has worked closely with the Education and Marketing teams to increase attendance and develop the program. Some classes featured guest teachers, including Li Cunxin and Rachael Walsh, which proved to be a big drawcard.

In addition to its benefits for physical health and social stimulation, an increasing body of research suggests that dance can also improve cognitive performance and reaction times. In particular, it can be beneficial in the treatment of Parkinson's Disease.

Thanks to support from the John T Reid Charitable Trust, in October 2013 Queensland Ballet commenced a 40-week pilot program of Dance for Parkinson's classes.

Dance for PD® was developed by Mark Morris Dance Group (MMDG) in Brooklyn, New York, nearly 10 years ago. Since its inception, the program has gained great renown for the positive affects its classes impart on people with Parkinson's. The classes are now delivered around the world, with English National Ballet and Houston Ballet among the program's delivery partners.

Queensland Ballet has worked with David Leventhal from MMDG, Parkinson's Queensland and Brisbane-based Dance for PD® specialist practitioner, Erica Rose Jeffrey, to deliver the Dance for Parkinson's program. Free weekly classes are held at the Thomas Dixon Centre, aiming to improve enjoyment and quality of life for those affected by Parkinson's, regardless of age or ability. Family members and care-givers are also welcome.

Importantly, researchers from Queensland University of Technology and University of Queensland have supported the assessment of the program by providing clinical testing of participants and data analysis. Their report is due for release in the second half of 2014.



The Nutcracker Doll-making Workshop, December 2013

Creating an environment for our dancers, staff and students to be their best, achieve personal goals and learn more is one of the Company's major strategic objectives. During 2013, we remained committed to dancer training, staff professional development and encouraging a caring and supportive organisational culture.

New dancers and students were warmly welcomed to the Company and assigned a 'buddy' to help them settle in.

Delivering world-class dancer training to our professional ensemble and Pre-Professional Program students was pursued through the high standard of Artistic staff and Associate Teachers engaged. Several international guest teachers were also invited to work with the Company, as was renowned ballet pianist, Emma Lipka.

Artistic Director Li Cunxin was invited to be a judge at the Prix de Lausanne in February 2013. Participating in this important competition was an ideal means for him to benchmark the level of international talent and appraise Queensland Ballet's developing dancers accordingly.

Company Dancer Eleanor Freeman was nominated for a grant from the Khitercs Hirai Foundation to travel and receive coaching from some of the best teachers in the world.

Queensland Ballet's wellness program aims to promote wellness for our dancers, staff and community.

Our dancers are supported by a Medical team which provides tailored wellness programs, including physiotherapy and body conditioning, to assist each individual to reach his or her potential without compromising health. All employees are encouraged to attend a weekly lunchtime Pilates class.

Wellness is integrated into all aspects of our outreach work and forms a core part of our education program. Dance Classes and the Dance for Parkinson's pilot program are two key activities which are especially focused on wellbeing and fitness.

The Company's Dancer Retraining Fund was the beneficiary of the proceeds from an additional performance of *The Nutcracker*.

Several staff members undertook significant professional development opportunities which extended both personal and corporate knowledge.

Education Manager Erin White found the Major Performing Arts Education Network Conference and Interactive Technology in Education Conference in Sydney to be informative and inspiring. She also attended the Ausdance Queensland Dance Education Forum and Ausdance National DEAS Roundtable, discussing with teachers how we could best support them with appropriate resources and opportunities.

Funded by the Ian Potter Foundation, Director of Training Christian Tátchev completed an international study tour, subsequently applying his knowledge to improving the Company's training programs. Wardrobe Production Manager, Noelene Hill, was funded by the Australia Council to visit ballet companies in the US and UK, during which she learned much to help streamline the operations of our Wardrobe Department.

Marketing and Development staff made good use of specialist industry seminars on relevant topics, including the Australia Council's Marketing Summit. During the year, Georgina Anthonisz participated in the mentoring program for philanthropy managers managed by McCarthy Mentoring for The Australia Council.

Open internal communication is assisted by regular full Company meetings, at which a nominated person from every department gives a brief report to all, covering work-in-progress, recent highlights and bringing to attention any general issues. Individuals' successes and contributions are celebrated by the Hoot Awards, given to those voted most deserving by their colleagues.

The Company demonstrated continued good governance in 2013 in accordance with the principles set out under our Tripartite Agreement and outlined in the Australia Council's *Essential Governance Practices* for arts organisations.

LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

The Board of Queensland Ballet recognises the respective roles of Board and management. In addition to the Company constitution, the Board is guided by a formal Charter specifying principal functions, a Code of Conduct, and an agreed induction process for new Directors. Each Director is protected by a deed of access, indemnity and insurance which is issued on appointment or election.

The focus of the nine Board meetings held in 2013 was the regular review and monitoring of progress towards achieving the goals and outcomes outlined in the Strategic Plan 2013-2017 and Tripartite Funding Agreement 2012-2014. Investment in artistic programs, dancer wellness, financial performance and forward planning were other key areas of focus and discussion by Directors.

Directors' commitment to Board meetings is reflected by a very high overall attendance rate of 86%.

In December 2013 the Board and executive management held a workshop to review the vision and mission of the organisation and test the strategic focus and goals for the next five years.

The workshop will be followed up with further sessions and will inform the strategic plan moving forward.

Four sub-committees (Finance, Nominations, Artistic and Governance) continued to meet regularly and complement the strategic role of the Board at an operational level.

STRUCTURE THE BOARD TO ADD VALUE

The Nominations sub-committee is responsible for identifying and recruiting new Directors. Potential Directors were suggested to the sub-committee throughout the year and selection is based on a number of criteria and skills. The Board identified that new Directors should be engaged with professional experience in the education, arts and fundraising sectors. Subsequently, in 2013, the Board welcomed three new Directors; Amanda Talbot, Assoc. Prof. Gene Moyle and Catriona Mordant.

The Board annually evaluates its own performance and that of the CEO and Artistic Director.

PROMOTE ETHICAL AND RESPONSIBLE DECISION MAKING

Queensland Ballet has in place a code of conduct and ethical standards for Directors and employees. Since 2011 the Board and staff have implemented a set of values that underpin our working culture and how we work with others.

Each Board sub-committee has its own terms of reference which is reviewed and updated annually. The roles and responsibilities of Directors and employees are clearly defined and supported by position descriptions, employment agreements and human resource policies.

There are mechanisms in place for identifying and managing conflicts of interest of Directors and employees. All Directors are asked to disclose changes to the interests register at the commencement of each meeting.

PROMOTE DIVERSITY

The Board developed and implemented a Cultural Diversity Policy in 2010 and continues to work towards achieving the intent of this document. The organisation as a whole is committed to promoting inclusive practices and understanding.

SAFEGUARD INTEGRITY IN FINANCIAL REPORTING

A focus for the Board since 2011 has been to secure greater balance across Queensland Ballet's three revenue streams (earned, contributed and subsidised) to ensure a stronger platform to grow the business. The Finance sub-committee met regularly throughout 2013 to review, monitor and advise on financial issues such as budget, box office, audit and financial reporting.

A detailed financial report is presented at each Board meeting. The Company has robust policies regarding reserves and delegations in place.

The budget for the forthcoming year is approved by the Board at the September meeting. Any material variation from budget and any major capital expense is required to have Board approval.

The performance of the Company's auditor is reviewed annually before appointment at the Annual General Meeting.

RECOGNISE THE LEGITIMATE INTERESTS OF STAKEHOLDERS

Queensland Ballet's relationship with its many stakeholders, internal and external, is fundamentally important as the organisation undergoes a period of renewal, growth and change.

The Chair and CEO maintain regular contact with government funding agencies and are responsible for ensuring all legal and financial reporting requirements are met.

RECOGNISE AND MANAGE RISK

The Strategic Plan includes a detailed risk register and risk management plan which is reviewed and updated annually. Divided into six key areas (program, reputation, corporate, financial, facilities and administration), the Plan assigns a risk weighting based on the likelihood and impact of each event. Included in the Plan are controls for managing each area of risk.

The Board regularly discusses risks that have the potential to impact on the operations of Queensland Ballet at meetings. These discussions are recorded in minutes and in reports from the CEO and Artistic Director.

REMUNERATE FAIRLY AND RESPONSIBLY

The Chair is responsible for performance and salary reviews of the CEO and Artistic Director. The CEO is responsible for ensuring salary levels of all employees are appropriate and competitive with the market. Salaries for dancers are discussed as part of the annual budgeting process and it is a focus of the Board to ensure the organisation pays its dancers at a level comparative to other Australian dance companies.

A key focus for the Board in 2013 was to invest in the professional and personal development of its people. Initiatives undertaken in this area are outlined in the People and Culture report (page 22). The Board continued to work with Executive Staff and the Workplace Health and Safety Committee to monitor, review and improve health and safety conditions to fulfill our legislative obligations.

The Company holds an Annual General Meeting of members each year at which the Annual Report is tabled.

Government, corporate and private supporters are all acknowledged throughout the year as appropriate.



THE COMPANY

PATRON

Her Excellency Ms Penelope Wensley AC,
Governor of Queensland

BOARD OF DIRECTORS

Chair

Adjunct Professor Joan Sheldon AM
(to 13 May); Brett Clark (from 13 May)

Deputy Chair

Brett Clark (to 13 May);
Justice David Thomas (from 13 May)

Directors

Winna Brown, Dawid Falck,
Peter Godber, Margaret Lucas OAM
(to 16 Dec), Joanne Pafumi (to 13 May),
Catriona Mordant (from 13 May),
Associate Professor Gene Moyle
(from 24 June), Amanda Talbot
(from 29 July)

HONORARY LIFE MEMBERS

Marlene Collins, Pauline Crowe,
Lynette Denny AM, Prof Ashley
Goldsworthy AO OBE, Kevin Hodges,
Patrick Kelly, François Klaus (from 13
May), Valerie Lisner, John Matthews,
Dr Neil McCormack, Adjunct Professor
Joan Sheldon AM (from 13 May),
Neil Summerson

COMPANY PERSONNEL

ARTISTIC DIRECTOR

Li Cunxin

CHIEF EXECUTIVE OFFICER

Anna Marsden
(Maternity Leave from 18 Jan to 1 Apr)

Dilshani Weerasinghe
(Acting from 18 Jan to 1 Apr)

ARTISTIC

Greg Horsman
Ballet Master

Mary Li
Ballet Mistress

Janette Mulligan
Ballet Mistress

Erin Wright
Company Manager

TRAINING

Christian Tátchev
Director of Training

PRODUCTION

Cameron Goerg
Technical Services Co-ordinator

Leonie Lee
Production Manager

WARDROBE

Noelene Hill
Wardrobe Production Manager
& Resident Designer

Anna Ilic
Principal Cutter
& Workroom Supervisor

Frances Pyper
Assistant Workroom
& Performance Wardrobe Supervisor

Casual Wardrobe Staff
Millie Adams, Sharon Clarke, Rachel
Darnell, Rebekah Ellis, Hannah Gartside,
Leesa Harris, Isabelle Lacombe, Kathryn
Lee, Arnavaz Lindsay, Vicki Martin, Gayle
MacGregor, Peggy Moad, Kathi Slee, Zenia
Tátcheva, Anne Tytherleigh, John Van
Gastel, Jayne Warrington, Michelle Wiki

MUSIC

Kylie Foster
Company Pianist

Andrew Mogrelia
Music Director & Principal Conductor

Pianists
Brian Adamson, Gary Dionysius,
Lindsay Stafford, Brett Sturdy

DEVELOPMENT

Georgina Anthonisz
Development Manager

Alison Russell
Development Co-ordinator
(Maternity Leave from 18 Mar)

Jessica Rose
Acting Development Co-ordinator
(from 18 Mar)

Dilshani Weerasinghe
Development Director

MARKETING

Jean Attwater
Corporate Communications Manager

Alana Capra
Marketing & Audience
Development Director

Kirby Leadle
Marketing Co-ordinator

Natasha Spong
Publicist & Digital Content Producer

FINANCE

Lynne Masters
Finance Manager

Narelle Sutton
Finance Administrator

OPERATIONS

Kim Garreau
FOH Staff

Campbell Misfeld
Maintenance Officer

Amanda Newman
Office Co-ordinator

Nicole O'Donoghue
Administrative Assistant (to 25 Oct)

Duty Managers
Levi Kirby, Miles Stonecutter,
Anthony Trojman, Vanessa Vox

EDUCATION

Timothy Brown
Dance Classes Co-ordinator
(from 5 Aug)

Erin White
Education Manager

EdSquad
Timothy Brown, Alice Hall,
Sally Ringland, Emma Taylor

MEDICAL

Pedro Alcobio
Company Masseur

Zara Gomes
Company Physiotherapist
(Maternity Leave to 8 Apr)

Nicole Vass
Acting Company Physiotherapist
(to 8 Apr)
Physiotherapist (from 8 Apr)

DANCERS

Principal Dancers
Hao Bin, Matthew Lawrence
(from 4 Feb), Clare Morehen,
Meng Ningning, Rachael Walsh

Guest International Principal Dancer
Huang Junshuang (from 7 Jan to 5 Aug)
Generously funded by the Jani Haenke
Charitable Trust

Soloists
Lisa Edwards (from 15 Apr),
Nathan Scicluna, Yu Hui

Company Dancers
Robyn Begg, Vito Bernasconi,
Teri Crilly, Lisa Edwards (to 15 Apr),
Eleanor Freeman, Tamara Hanton,
Alexander Idaszak, Lina Kim,
Vanessa Morelli, Emilio Pavan,
Alec Roberts, Katherine Rooke,
Joseph Stewart, Mia Thompson,
Rian Thompson, Sarah Thompson,
Guy Wheatstone, Sophie Zoricic,
Tamara Zurvas

QUEENSLAND BALLET PRE-PROFESSIONAL PROGRAM

D'Arcy Brazier, Ashleigh Bennett,
Caitlin Clarke, Sian Curtis (from Term
2), Indya Gardner, Jessie Hamilton,
Sara Harmon, Georgina Hills (Terms 1 &
2), Ariana Hond, Riki Kudo, Jack Lister,
Brydee Lyttle, James Lyttle (Terms 1 & 2),
Georgina Matich, Alexandra McMaster,
Robert Moorcroft, Imika Neylan, Andrew
Radak, Georgia Smith, Ari Thompson

QUEENSLAND BALLET JUNIOR PROGRAM

Kye Barden, Kieran Bofinger, Beth
Brockett, Maggie Bryan, Jesse Buttfield,
Bridget Clark, Edward (Ted) Cooper,
Shaun Curits, Rose Dalton, Jamie
Delmonte, Bonnie Dornom, Joyanne
Dunn, Chelsea Eiszele, Grady Ferricks-
Rosevear, Talia Fidra, Tahlia Francis,
Gabrielle Goodwin, Makensie Henson,
Chloe Hollow, Mimi Hughes, Emily Isaac,
Jessie Kalayzich, Austin Kelly, Chloe
Keneally, Niamh Kent, Emma Langfield,
Alysha Martignago, Tamaki Matsuo-
Hoobin, Anika-Jovi McCarthy, Sarah Jane
McCarthy, Nicole MacDonald, Jennifer
Macfarlane, Hannah Millott, Ellie Norton,
Tahnee Pitchers, Chloe Powell, Joshua
Price, Stephanie Rabe, Isabella Robertson,
Evie Rogerson, Sera Schuller, Bianca
Scudamore, Madeline Skippen, Brooke
Smith, Lily Smith, Lucy Stubbings, Phoebe
Taylor, Brooklyn Thornhill, Alicia Townsend,
Navrin Turnbull, Emma Voevodin,
Madison Whiteley

OUR PARTNERS

Queensland Ballet would like to thank the following for their valued contribution in 2013:

GOVERNMENT



Queensland Ballet receives financial assistance from the Queensland Government through Arts Queensland.



Queensland Ballet is assisted by the Commonwealth Government through the Australia Council for the Arts, its arts funding advisory body.



PRINCIPAL PARTNER



MAJOR PARTNERS



Dedicated to a better Brisbane



SEASON PARTNERS



SUPPORT PARTNERS



CORPORATE CLUB

PLATINUM MEMBERS

Bank of Queensland
Dr Lily Vrtik
FIG Securities
Queensland X-Ray
Russell Transport
Shingle Inn

GOLD MEMBERS

Braithwaite Steiner Pretty
DB Schenker
the gunshop café

SILVER MEMBERS

George Hartnett Funerals
Mitchell Ogilvie

BRONZE MEMBERS

Concept Living
The Consultancy Bureau
Helping Hand Group
Pondera Physio & Pilates

OFFICIAL SUPPLIERS

Augustine's on George, French Flowers, Grace Removals, M.A.C., Theme & Variations, Through the Looking Glass, Veracity Business Solutions, Wine & Dine'm, Yellow Cabs (Qld)

OUR SUPPORTERS

Queensland Ballet gratefully acknowledges the generous support of the following patrons from 1 January to 31 December 2013:

Artistic Director's Circle

Miss Valmai Pidgeon AM
Gerry and Valerie Ryan
Amanda Talbot

Benefactors

Robert Albert AO
Philip Bacon AM
Colin Bell
Robin Campbell and Bruce Parncutt
Jack and Sharon Cowin
Lynn Harvey

Charles Lisner Circle

Notified Bequests: Anonymous (3), Donald Robson, Jane Steinberg
Received Bequests: The Estate of Dr Alf Howard, Kaye Brain Dance Education Fund

Gifts in Memory

Philip Manning Sharpe Memorial Gift
Eduard Paschzella Memorial Gift

Trusts and Foundations

The Ford Burnett Foundation
Frazer Family Foundation
The Ian Potter Foundation
The Jani Haenke Charitable Trust
Khitercs Hirai Foundation
Oak Foundation
Patricia MacDonald Foundation
The Pratt Foundation
RBS Morgans Foundation
Tim Fairfax Family Foundation

Choreography Fund

Anonymous (1)

Principal Dancers' Circle

Cass and Ian George
The Menegazzo Family

Dancers' Circle

Anonymous (5)
Mary Barlow
Dr Julie Beeby
Andrew and Sharon Betts
Aileen Brockett
Winna and Russell Brown
Caroline Clark
Brett and Maria Clark
Ben and Cate Duke
Jane Douglass AM
Susan and Rodger Flynn
Ron and Margot Finney
Peter and Susie Godber
Ian and Helen Healy
Roy B Hoskins
Dr Joan M Lawrence AM
Li Cunxin and Mary Li
Amanda and Andrew Molloy
Jennifer Morrison
Christine Nye
Lynn Rainbow-Reid
Cindy Shi
Greg Spain
Stack Family Foundation
Justice David Thomas and Jane Thomas
Robyn and Todd Wanless

Queensland Ballet is supported by Queensland Ballet Friends.

Queensland Ballet is grateful to Alan Jones, Christine and Craig Spencer and The Moreton Club for generously providing accommodation to guest artists.

Supporters

Anonymous (58), Julieanne Alroe, Lyn & Peter Ammundsen, Pitre & Monique Anderson, Brian & Pam Andrew, Dr Trevor Appleton, Asia Pacific Training Institute, Lorelei Bache, Tanea Beck-Lyon, John & Janice Bell, Prudence Benson, Michael Berger, Yvonne Brittain Dance Troupe, Helen & Siobhan Brodie, Annelisje Cameron, Elene Carides, Ann Caston, Carmel Harris, Carolyn Craig, Dr Frank & Dr Ailbhe Cunningham, Dr C Davison, Laurie Deane, Mrs Rosemary N Douglas, Mary Duggan, Rodney & Ingrid Dyer, Ray & Annette Edwards, Hazel Eivers, Paul Evans, Joan Fleury, Jennifer Forrester, Foundations Consulting Pty Ltd, Penelope Fraser-Benson, Dr Troy & Mrs Karelia Gianduzzo, Kahren Giles, Michael Graham, Mr & Mrs Allan Green, Ruth Hamlyn-Harris, Dr Alana Harris, Jean Heimgartner, Mr & Mrs Mark Hickman, Mary Hill, Mervyn Holland, Ashley Jake Hudson, Brendan Jackson, Anne Jones, Dawn Kelly, Leanne Kerr, Andrea Kriewaldt, Ellen Mary Lamont, Marianne Leese, Dr Frank Leschhorn, Jane Ling, Anne Chieh-An Liu, Reg & Sally Marsh, Jennifer Martin, Dr J Douglas McConnell, Robert & Dana McCown, Kay McIntosh, Philip & Margaret McMurdo, Tom & Sandra McVeigh, Leo Meissner, Anthony Mellick, Bronwyn Menkens, Doug Merritt, Desmond B Misso Esq., Merv & Lynette Moore, Karl Morris, Di Morton, Denise O'Boyle, Leah Perry, Savannah Mia Perry, Darryl & Yvonne Plummer, Alison Pokarier, Caroline Poon, Prof. Colin Power AM, Jack Price, Lynette Quinn, Elizabeth Riches, Don Roberston, Barbara Robins, Donald Robson & Lucien Castand, Rhyl Row, Lynne Rule, Ross Sadler, Adjunct Prof. Joan Sheldon AM, Robynne Siemon, Darryl & Kate Sim, Prof. Nerida Smith, Rebecca Stack, John Stanley, Anita Steinerts, Cecily Stevenson, Celia Stumer, Allan & Rhondda Taffs, Sharyn Van Alphen, Cornelia Van Zyl, Barry & Sue Vivian, Beryl & Michael Ward, Alycia Watson, Patricia Webb, Adelaide Wiley, Susan Wilson, Stacey Winch, Robert Young OAM, Helen Zappala, Miss Eve Zelich, Vince & Glenda Zoricic

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2013

The Directors present their report together with the financial report of Queensland Ballet Company Limited (“the Company”) for the year ended 31 December 2013 and the auditors’ report thereon.

DIRECTORS

The Directors of the Company at any time during or since the end of financial year are:

Adjunct Professor Joan Sheldon AM, Chair (to 13 May 2013)

Joan Sheldon ran her own physiotherapy practice and was actively involved in advancement of the profession before becoming a Member of Parliament in 1990. In that role she held a range of senior positions including Deputy Premier, Treasurer, and Minister for the Arts. Other portfolios included Tourism, Consumer Affairs, Women’s Policy, Trade, Employment, Training, Industrial Relations, Economic Development, Health, Family Services, and Aboriginal and Islander Affairs. She is the Ethics Advisor of the Local Government Association of Queensland, an Adjunct Professor at the Sunshine Coast University and St Leo’s College within The University of Queensland, and sits on the Queensland Community Fund Sunshine Coast Board.

Brett Clark, Deputy Chair (to 13 May 2013), Chair (from 13 May 2013)

Brett Clark is the founder and Managing Director of ePharmacy and the Managing Partner of Chemist Warehouse stores in Queensland and Northern NSW. In 2009, Brett received a Griffith University Medal for Management Innovation from the Australian Institute of Management. In addition to the ePharmacy/Chemist Warehouse board, Brett currently sits on the Market Reach and Bridgeworks Personnel boards.

Winna Brown

Winna is an assurance partner in Ernst & Young’s Brisbane office and has over 15 years of experience in a variety of industries including retail, life science, software technology, manufacturing and distribution and venture capital. Winna has significant experience in servicing entrepreneurial and fast growing companies, taking them from start-up through to successful public company status in Australia and the United States. This has included the preparation for and completion of initial public offerings on the Australian Stock Exchange and the NASDAQ.

Margaret Lucas OAM (to 16 December 2013)

Margaret is involved extensively in many aspects of dance education, teaching, adjudication, and administration. She is Chair of the Artistic and Advisory Committee of the Queensland Dance School of Excellence (QDSE). Margaret is a life member and registered teacher of the Royal Academy of Dance (RAD) and holds a Theatrical Teacher’s Diploma from the Commonwealth Society of Teachers of Dancing. She has served on several sub-committees and reference groups covering all aspects of dance, and for 35 years was Co-Principal of her own studio.

Joanne Pafumi (to 13 May 2013)

Joanne is a specialist communication adviser who has designed, led, driven and implemented programs involving brand and marketing strategy, stakeholder engagement and issues management as well as investor, government and media relations. A practitioner with more than 20 years experience, Joanne has worked with the Australian Gas Light Company (AGL), property developer, the MUR Group of Companies, communication consulting firm, Rowland, and in March 2010 was appointed as General Manager Corporate Affairs, Community Relations and Human Resources with Xstrata Zinc Australia.

Justice David Thomas, Director (to 13 May 2013), Deputy Chair (from 13 May 2013)

David was appointed as a Judge of the Supreme Court of Queensland and President of the Queensland Civil and Administrative Tribunal in September 2013. Formerly a solicitor and senior partner at Minter Ellison Lawyers in Brisbane, David has more than 25 years experience as a dispute resolution lawyer with a broad-ranging commercial practice. An active member of our community, David holds numerous additional positions, including President of the RNA (Queensland), Chair of the Queensland Maritime Museum, a member of the Lord Mayor of Brisbane’s Business Round Table and a judge of the Premier of Queensland’s Export Awards.

Dawid Falck

Dawid Falck is CEO of The BabbleWire Learning Group and Chair of the Board of the Capability Group. Previously General Manager of The Cyber Institute, Vodafone Queensland and Northern Territory, Dawid has held numerous positions in the information technology sector, including over five years with Vodafone New Zealand, and various roles at Datacom NZ, Infinity Solutions NZ, and Netscope South Africa. Educated at the University of Stellenbosch in South Africa, and trained as an opera singer, David performed in South Africa prior to his move to New Zealand.

Peter Godber

Peter is a consultant at accounting firm Grant Thornton and is a long-standing subscriber and Friend of Queensland Ballet. He has over 30 years’ experience in providing professional taxation advice and dealing with changes to our tax laws. His range of experience is in advising both large corporate taxpayers and privately owned businesses. He holds private company directorships, and contributes his time to a range of arts, sporting and professional organisations.

Catriona Mordant (from 13 May 2013)

Sydney-based, Catriona is a member of the Foundation Board of the Museum of Contemporary Art Australia, the International Council of the Tate in London and the Leadership Council of the New Museum in New York. The immediate past Convenor of Flora and Fauna International’s Australia Conservation Circle, Catriona was also a Trustee of the Art Gallery of New South Wales Foundation for nine years.

Associate Professor Gene Moyle ARAD MAPS (from 24 June 2013)

A graduate from The Australian Ballet School, QUT Dance and former dancer with Queensland Ballet, Gene holds a Masters and Doctorate in Sport and Exercise Psychology, and has worked extensively with professional performing artists and elite athletes. She was Head of Student Health & Welfare at The Australian Ballet School, a Senior Advisor at the Queensland Academy of Sport, Team Psychologist – Sliding Sports for the Australian Winter Olympic Team (2006, 2010, 2014), and has lectured in Performance Psychology at QUT Dance since 2001. Gene is a National Committee Member of the Australian Society for Performing Arts Healthcare, Chair of the Tertiary Dance Council of Australia, and joined QUT Creative Industries faculty as Head of Discipline – Dance in November 2012.

Amanda Talbot (from 29 July 2013)

Amanda is a Director of the Talbot Family Foundation, which was established with her late husband Ken Talbot. The Foundation is focused on education, establishing The Chair of Entrepreneurship at QUT, and supporting the Unit for OHS Education at UQ, Pathways Health and Research Centre and Mission Australia. Arts and cultural projects supported by both the Foundation and other related entities include the State Library of Queensland, the completion of St John’s Cathedral, Brisbane and the restoration of Old Government House. Additionally, Amanda has over 15 years’ experience overseeing the management and development of local and international commercial and residential construction projects.

DIRECTORS’ MEETINGS

The number of Directors’ meetings and number of meetings attended by each of the Directors of the Company during the financial year are indicated in the table below. In addition, the annual Board retreat held in December 2013 was attended by Directors and Senior Managers.

Director	No. of meetings attended	No. of meetings held (during tenure as Director in 2013)
Winna Brown	6	9
Brett Clark	9	9
Dawid Falck	7	9
Peter Godber	8	9
Margaret Lucas	9	9
Catriona Mordant	7	9
Gene Moyle	4	6
Joan Sheldon	2	2
David Thomas	8	9
Amanda Talbot	4	5
Joanne Pafumi	2	3

PRINCIPAL ACTIVITIES

The principal activity of the Company during the financial year was the presentation of dance productions and the delivery of training and education activities. No significant changes in the nature of the Company’s activities occurred during the financial year.

Queensland Ballet’s goals are to:

- Be celebrated for the quality of our program and our dancers;
- Attract, engage and connect more people to our work;
- Be a financially strong, well-governed and efficient business;
- Create an environment for our dancers, staff and students to be their best, have fun and learn.

These goals and the strategies to achieve them are outlined in the Company’s 2013 – 2017 Strategic Plan. A summary of Queensland Ballet’s performance against these goals is included on page 52.

COMPANY MEMBERSHIP

Company membership was 107 members in 2013 (2012 members: 127.)

RESULT

For 2013, a net operating profit of \$1,885 is reported (2012 net profit: \$6,813).

REVIEW AND RESULT OF OPERATIONS

In 2013, Queensland Ballet delivered a small operating profit. The Company made a significant investment to produce three new full-length ballet productions. This investment was made possible by box office and Development performance. A record number of patrons demonstrated their support by purchasing season tickets, and attendance across all productions averaged 99% of capacity.

Our operations during the year provided over 350 full-time, part-time, or casual employment opportunities for arts workers, dancers, creative artists and musicians.

Working with designers and choreographers of international renown, Queensland Ballet was celebrated for its high technical and artistic standards and enhanced production values. Artist and art form development was supported by also engaging emerging choreographic talent to contribute new works to the repertoire.

Our vision to connect people and dance was pursued through attractive programming, a multi-faceted Education Program, rich engagement experiences across digital platforms, and touring to large regional centres.

The Company's continuing commitment to dancer training, professional development and nourishing its organisational culture is driven by a desire to attract and retain the best artists and arts workers. Increased investment in training ensured that the Pre-Professional Program, Queensland Dance School of Excellence Ballet Stream and Junior Program offered a clear training path for talented young dancers.

Continued good governance was demonstrated through a refreshed and balanced Board membership, well-attended, regular meetings, appropriate and timely reporting, development of policies and other documentation, a commitment to planning, and adherence to protocols.

DIVIDENDS

The Company is prohibited by its Memorandum of Association from paying or distributing any dividends to its members and none has been paid or declared during the financial year.

STATE OF AFFAIRS

In the opinion of the Directors, there were no significant changes in the state of affairs of the Company.

EVENTS SUBSEQUENT TO BALANCE DATE

There has not arisen in the interval between the end of financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the Directors of the Company, to affect significantly the operations of the Company, the results of those operations, or the state of affairs of the Company, in future financial years.

ENVIRONMENT REGULATION

The Company's operations are not subject to any significant environmental regulations under either Commonwealth or State legislation.

DIRECTORS' EMOLUMENTS

Since the end of the previous financial year, no Director of the Company has received or become entitled to receive any benefit because of a contract made by the Company or a related body corporate with a Director or with a firm of which a Director is a member or with an entity in which the Director has substantial interest.

INDEMNIFICATION

Since 2005, the Company has entered into agreements indemnifying Directors of the Company. In 2013, the following Directors were indemnified: Winna Brown, Brett Clark, Dawid Falck, Peter Godber, Margaret Lucas, Joanne Pafumi, Joan Sheldon, David Thomas, Catriona Mordant, Gene Moyle and Amanda Talbot against all liabilities to another person (other than the Company or a related body corporate) that may arise from their position as Directors of the Company, except where the liability arises out of conduct involving a lack of good faith. The agreement stipulates that the Company will meet the full amount of any such liabilities, including costs and expenses.

INSURANCE PREMIUMS

The Directors have not included details of the nature of the liabilities covered or the amount of premium paid in respect of the Directors' liability and legal expenses insurance contracts, as such disclosure is prohibited under the terms of the contract.

LEAD AUDITOR'S INDEPENDENCE DECLARATION

The Lead Auditor's Independence Declaration is set out on page 34 and forms part of the Director's report for the year ended 31 December 2013.

Dated at Brisbane this 31st day of March 2014.

Signed in accordance with a resolution of the Directors:

Brett Clark
Director
31 March 2014

Winna Brown
Director
31 March 2014

Dancers Principals Clare Morehen and Huang Junshuang rehearse *Cinderella* with Choreographer Ben Stevenson
Photographer Christian Tiger



LEAD AUDITOR'S INDEPENDENCE DECLARATION

UNDER SECTION 307C OF THE
CORPORATIONS ACT 2001

To: the Directors of
Queensland Ballet Company Limited

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2013, there have been:

- (i) No contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) No contraventions of any applicable code of professional conduct in relation to the audit.

KPMG

KPMG



M J Jeffery
Partner
Brisbane
31 March 2014



FINANCIAL REPORT

QUEENSLAND BALLET COMPANY

ABN 26 009 717 079

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2013

IN AUD	NOTE	2013 \$	2012 \$
Revenue from ticket sales – subscriptions		928,124	528,260
Revenue from ticket sales – single tickets		1,472,796	1,155,206
Revenue from rendering of services		169,075	110,527
Other income	5	6,108,811	4,096,919
		8,678,806	5,890,912
Cleaning		(42,634)	(30,045)
Costume and set expenses		(999,305)	(168,821)
Depreciation expense		(70,059)	(42,941)
Employee expenses		(4,608,691)	(3,431,787)
External Performers & Representatives fees and allowances		–	(121,135)
Insurance		(49,502)	(43,843)
Marketing & Development		(1,339,750)	(887,325)
Printing & Postage		(33,379)	(34,248)
Rental expense		(65,326)	(65,235)
Royalties & Music Expenses		(161,418)	(56,958)
Shoes & Tights		(117,270)	(68,183)
Telephone & Communications		(16,877)	(12,431)
Theatre expenses		(658,944)	(556,669)
Travel expenses		(216,843)	(92,075)
Other expenses from ordinary activities		(398,890)	(378,028)
Results from operating activities		(100,082)	(98,812)
Financial income (interest and dividends received)	6	101,967	105,625
Financial expenses (impairment of available-for-sale financial assets)	6	–	–
Net financing income	6	101,967	105,625
Profit/(loss) for the period		1,885	6,813
Other comprehensive income			
Items that are or may be reclassified to profit or loss			
Net change in fair value of available-for-sale financial assets		13,615	12,625
Other comprehensive income for the period		13,615	12,625
Total comprehensive income for the period		15,500	19,438

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

FINANCIAL REPORT

STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2013

IN AUD	NOTE	2013 \$	2012 \$
ASSETS			
Cash and cash equivalents	7	1,652,743	1,320,633
Trade and other receivables	8	434,903	43,530
Other current assets	9	475,788	270,743
Other investments	10	262,534	300,000
Total current assets		2,825,968	1,934,906
Plant and equipment	11	111,817	104,666
Other investments	10	960,753	924,661
Total non-current assets		1,072,570	1,029,327
Total assets		3,898,538	2,964,233
LIABILITIES			
Trade and other payables	12	2,168,932	1,262,925
Employee benefits	13	195,548	187,041
Total current liabilities		2,364,480	1,449,966
Employee benefits	13	60,333	56,042
Total non-current liabilities		60,333	56,042
Total liabilities		2,424,813	1,506,008
Net assets		1,473,725	1,458,225
EQUITY			
Retained earnings		1,375,121	1,373,236
Fair value reserve		98,604	84,989
Total equity		1,473,725	1,458,225

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

STATEMENT OF CHANGES IN EQUITY

AS AT 31 DECEMBER 2013

IN AUD	FAIR VALUE RESERVE \$	RETAINED EARNINGS \$	TOTAL \$
Balance at 1 January 2012	72,364	1,366,423	1,438,787
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD			
Profit or loss	-	6,813	6,813
<i>Other comprehensive income</i>			
Net change in fair value of available-for-sale financial assets net of tax	12,625	-	12,625
Total comprehensive profit for the period	12,625	6,813	19,438
Balance at 31 December 2012	84,989	1,373,236	1,458,225
Balance at 1 January 2013	84,989	1,373,236	1,458,225
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD			
Profit or loss	-	1,885	1,885
<i>Other comprehensive income</i>			
Net change in fair value of available-for-sale financial assets net of tax	13,615	-	13,615
Total comprehensive profit for the period	13,615	1,885	15,500
Balance at 31 December 2013	98,604	1,375,121	1,473,725

The statement of changes in equity is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2013

IN AUD	NOTE	2013 \$	2012 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash receipts from customers		7,112,814	4,620,445
Government grants received	15	2,766,316	2,748,185
Cash paid to suppliers and employees		(9,586,766)	(6,434,533)
Net cash provided by operating activities		292,364	934,097
CASH FLOWS FROM INVESTING ACTIVITIES			
Interest received		94,599	104,311
Investment income		7,368	1,314
Payments for plant and equipment		(77,210)	(54,831)
Contributions to Reserve Incentives Scheme		(22,477)	(25,432)
Payments for investments		37,466	174,999
Net cash provided by investing activities		39,746	200,361
Net increase in cash and cash equivalents		332,110	1,134,458
Cash and cash equivalents at 1 January		1,320,633	186,175
Cash and cash equivalents at 31 December	7	1,652,743	1,320,633

The statement of cash flows is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2013

1. REPORTING ENTITY

Queensland Ballet Company Limited ("the Company") is a not-for-profit company.

2. BASIS OF PREPARATION

(a) Statement of compliance

The financial report of the Company are Tier 2 general purpose financial statements which have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements (AASB-RDRs) (including Australian interpretations) adopted by the Australian Accounting Standards Board (AASB) and Corporations Act 2001.

The financial report was authorised for issue by the Directors on 31 March 2014.

(b) Basis of measurement

The financial report is prepared on the historical cost basis except for financial instruments classified as available-for-sale which are stated at their fair value.

(c) Functional and presentation currency

These financial statements are presented in Australian dollars, which is the Company's functional currency.

(d) Use of estimates and judgments

The preparation of a financial report in conformity with Australian Accounting Standards requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.

(e) Changes in accounting policies

In the current year, the Company adopted AASB 119 Employee Benefits (2011), which revised the definition of short-term employee benefits to benefits that are expected to be settled wholly within 12 months after the end of the annual reporting period in which employees render the related service.

As a result of the change, the annual leave liability for certain of the Company's employees is now considered to be another long-term employee benefit, when previously it was a short-term benefit. The Company's obligation is determined as the amount of future benefit that employees have earned in return for their service in the current and prior periods, applying actuarial assumptions, discounted to determine its present value. Remeasurements are recognised in profit or loss in the period in which they arise.

The Company has applied the new policy retrospectively in accordance with the transitional provision of the standard. The impact of this change is not material to the disclosure and therefore, comparatives have not been restated.

3. SIGNIFICANT ACCOUNTING POLICIES

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

(a) Property, plant and equipment

(i) Recognition and measurement
Items of property, plant and equipment are measured at cost less accumulated depreciation and impairment losses. Cost includes expenditures that are directly attributable to the acquisition of the asset. The cost of self-constructed assets includes the cost of materials and direct labour, any other costs directly attributable to bringing the asset to a working condition for its intended

use, and the costs of dismantling and removing the items and restoring the site on which they are located. Purchased software that is integral to the functionality of the related equipment is capitalised as part of that equipment.

When parts of an item of property, plant and equipment have different useful lives, they are accounted for as separate items (major components) of property, plant and equipment.

(ii) Subsequent costs

The cost of replacing part of an item of property, plant and equipment is recognised in the carrying amount of the item if it is probable that the future economic benefits embodied within the part will flow to the Company and its cost can be measured reliably. The costs of the day-to-day servicing of property, plant and equipment are recognised in profit or loss as incurred.

(iii) Depreciation

Depreciation is recognised in profit or loss on a diminishing value basis over the estimated useful life of each part of an item of property, plant and equipment.

The estimated useful lives for the current and comparative periods are as follows:

	2013	2012
Plant and equipment	1–15 years	1–15 years
Fixtures and fittings	1–7.5 years	1–7.5 years
Computer equipment	1–4 years	1–4 years

Depreciation methods, useful lives, and residual values are reassessed at the reporting date.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2013

(b) Financial instruments

(i) Non-derivative financial instruments

Non-derivative financial instruments comprise investments in equity and debt securities, trade and other receivables, cash and cash equivalents, and trade and other payables.

Non-derivative financial instruments are recognised initially at fair value plus, for instruments not at fair value through profit or loss, any directly attributable transaction costs, except as described below. Subsequent to initial recognition non-derivative financial instruments are measured as described below.

A financial instrument is recognised if the Company becomes a party to the contractual provisions of the instrument. Financial assets are derecognised if the Company's contractual rights to the cash flows from the financial assets expire or if the Company transfers the financial asset to another party without retaining control or substantially all risks and rewards of the asset. Regular way purchases and sales of financial assets are accounted for at trade date, i.e., the date that the Company commits itself to purchase or sell the asset. Financial liabilities are derecognised if the Company's obligations specified in the contract expire or are discharged or cancelled.

Cash and cash equivalents comprise cash balances and call deposits. Accounting for finance income and expense is discussed in note f (ii).

Held-to-maturity investments

If the Company has the positive intent and ability to hold debt securities to maturity, then they are classified as held-to-maturity. Held-to-maturity investments are measured at amortised cost using the effective interest method, less any impairment losses.

Available-for-sale financial assets

The Company's investments in equity securities and certain debt securities are classified as available-for-sale financial assets. Subsequent to initial recognition, they are measured at fair value and changes therein, other than impairment losses (see note (c)) are recognised directly in equity. When an investment is derecognised, the cumulative gain or loss in equity is transferred to profit or loss.

Investments at fair value through profit or loss

An instrument is classified as at fair value through profit or loss if it is held for trading or is designated as such upon initial recognition. Financial instruments are designated at fair value through profit or loss if the Company manages such investments and makes purchase and sale decisions based on their fair value in accordance with the Company's documented risk management or investment strategy. Upon initial recognition, attributable transaction costs are recognised in profit or loss when incurred. Financial instruments at fair value through profit or loss are measured at fair value, and changes therein are recognised in profit or loss.

Other

Other non-derivative financial instruments are measured at amortised cost using the effective interest method, less any impairment losses.

(c) Impairment

(i) Financial assets

A financial asset is assessed at each reporting date to determine whether there is any objective evidence that it is impaired. A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount, and the present value of the estimated future cash flows discounted at the original effective interest rate. An impairment loss in respect of an available-for-sale financial asset is calculated by reference to its current fair value.

Individually significant financial assets are tested for impairment on an individual basis.

All impairment losses are recognised in profit or loss. Any cumulative loss in respect of an available-for-sale financial asset recognised previously in equity is transferred to profit or loss.

An impairment loss is reversed if the reversal can be related objectively to an event occurring after the impairment loss was recognised. For financial assets measured at amortised cost and available-for-sale financial assets that are debt securities, the reversal is recognised in profit or loss. For available-for-sale financial assets that are equity securities, the reversal is recognised directly in equity.

(ii) Non-financial assets

The carrying amounts of the Company's non-financial assets are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists then the asset's recoverable amount is estimated.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2013

An impairment loss is recognised if the carrying amount of an asset or its cash-generating unit exceeds its recoverable amount. A cash-generating unit is the smallest identifiable asset group that generates cash flows that largely are independent from other assets and groups. Impairment losses are recognised in profit or loss. Impairment losses recognised in respect of cash-generating units are allocated to the carrying amount of the assets in the unit (group of units) on a pro rata basis.

The recoverable amount of an asset or cash-generating unit is the greater of its value in use and its fair value less costs to sell. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

In respect of other assets, impairment losses recognised in prior periods are assessed at each reporting date for any indications that the loss has decreased or no longer exists. An impairment loss is reversed if there has been a change in the estimates used to determine the recoverable amount. An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised.

(d) Employee benefits

(i) Defined contribution plans

A defined contribution plan is a post-employment benefit plan under which an entity pays fixed contributions into a separate entity and will have no legal or constructive obligation to pay further amounts. Obligations for contributions to defined contribution superannuation funds are recognised as an expense in profit or loss when they are due. Prepaid contributions are recognised as an asset to the extent that a cash refund or reduction in future payments is available.

(ii) Long-term service benefits

The Company's net obligation in respect of long-term employee benefits is the amount of future benefit that employees have earned in return for their service in the current and prior periods plus related on-costs; that benefit is discounted to determine its present value, and the fair value of any related assets is deducted. The discount rate is the yield at the reporting date on Commonwealth Government bonds that have maturity dates approximating the terms of the Company's obligations. The calculation is performed using the projected unit credit method.

(iii) Short-term service benefits

Liabilities for employee benefits for wages and salaries represent present obligations resulting from employees' services provided to reporting date and are calculated at undiscounted amounts based on remuneration wage and salary rates that the Company expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax. Non-accumulating non-monetary benefits, such as medical care, housing, cars and free or subsidised goods and services, are expensed based on the net marginal cost to the Company as the benefits are taken by the employees.

A provision is recognised for the amount expected to be paid under short-term cash bonus or profit-sharing plans if the Company has a present legal or constructive obligation to pay this amount as a result of past service provided by the employee and the obligation can be estimated reliably.

(e) Revenue

(i) Goods sold and services rendered

Revenue from the sale of goods is recognised in the income statement when the significant risks and rewards of ownership have been transferred to the buyer. Revenue from services rendered is recognised in the income statement in proportion to the stage of completion of the transaction at the balance sheet date. No revenue is recognised if there are significant uncertainties regarding recovery of the consideration due, the costs incurred or to be incurred cannot be measured reliably, there is a risk of return of goods or there is continuing management involvement with the goods.

(ii) Government grants

An unconditional government grant is recognised in profit or loss as other income when the grant becomes receivable.

Other government grants are recognised initially as deferred income when there is reasonable assurance that they will be received and that the Company will comply with the conditions associated with the grant. Grants that compensate the Company for expenses incurred are recognised in profit or loss on a systematic basis in the same periods in which the expenses are recognised. Grants that compensate the Company for the cost of an asset are recognised in profit or loss as other income on a systematic basis over the useful life of the asset.

FINANCIAL REPORT

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2013

(f) Expenses

(i) Operating lease payments

Payments made under operating leases are recognised in the income statement on a straight-line basis over the term of the lease. Lease incentives received are recognised in the income statement as an integral part of the total lease expense and spread over the lease term.

(ii) Net financing costs

Net financing costs comprise interest income on funds invested, dividend income, gains/ (losses) on the disposal of available-for-sale financial assets and changes in the fair value of financial assets at fair value through profit or loss. Interest income is recognised as it accrues, using the effective interest method. Dividend income is recognised on the date that the Company's right to received payment is established, which in the case of quoted securities is the ex-dividend date.

Finance expenses comprise interest expense on borrowings, changes in the fair value of financial assets at fair value through profit or loss, and impairment losses recognised on financial assets. All borrowing costs are recognised in profit or loss using the effective interest method.

(g) Income tax

The Company is exempt from paying income tax and accordingly no amount has been provided or set aside.

(h) Goods and services tax

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the balance sheet.

Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

(i) Reduced disclosure

The Company early adopted AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 2010-02 Amendments to Australian Standards arising from Reduced Disclosure Requirements for the year ended 31 December 2010 and AASB 2012-7 Amendments to Australian Standards arising from Reduced Disclosure Requirements.

4. DETERMINATION OF FAIR VALUES

A number of the Company's accounting policies and disclosures require the determination of fair value, for both financial and non-financial assets and liabilities. Fair values have been determined for measurement and /or disclosure purposes based on the following methods. Where applicable, further information about the assumptions made in determining fair values is disclosed in the notes specific to that asset or liability.

(i) Investments in equity and debt securities

The fair value of financial assets at fair value through profit or loss and available-for-sale financial assets is determined by reference to their quoted bid price at the reporting date.

(ii) Trade and other receivables

The fair value of trade and other receivables, is estimated as the present value of future cash flows, discounted at the market rate of interest at the reporting date.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2013

	NOTE	2013 \$	2012 \$
5. OTHER INCOME			
Other income			
Revenue from grants	15	2,514,833	2,498,350
Revenue from performance fees		192,570	240,192
Membership fees		868	1,636
Other production and sundry income		252,888	154,544
Sponsorships & donations		3,147,652	1,202,197
		6,108,811	4,096,919
6. NET FINANCING INCOME			
Interest income		94,599	104,311
Investment income		7,368	1,314
		101,967	105,625
7. CASH AND CASH EQUIVALENTS			
Cash on hand		2,403	1,951
Bank balances		590,263	568,947
Call deposits		1,060,077	749,735
Cash and cash equivalents in the statement of cash flows		1,652,743	1,320,633
8. TRADE AND OTHER RECEIVABLES			
Current			
Trade receivables		408,484	28,689
Interest/income receivable		26,419	14,841
		434,903	43,530
9. OTHER CURRENT ASSETS			
Current			
Prepayments			
Insurance		114,049	84,483
Deferred production costs		361,739	186,260
		475,788	270,743

FINANCIAL REPORT

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2013

	NOTE	2013 \$	2012 \$
10. OTHER INVESTMENTS			
Current investments			
Call deposits		262,534	300,000
		262,534	300,000
Non-current investments			
Listed variable rate debt securities, available-for-sale		400,966	381,956
Interest in unlisted unit trust, available-for-sale		14,586	19,981
Reserve Incentives Scheme deposit		545,201	522,724
		960,753	924,661

Reserves Incentive Scheme deposit
The funds held in term deposit are under contractual obligations and were received from the following parties:

Australia Council – \$107,000
Arts Queensland – \$107,000

The Company has also contributed \$107,000. This total term deposit is to be held in Escrow subject to the terms and conditions of the Reserves Incentive Scheme Funding Agreement. The deposit is not available for funding of ordinary activities and has not been used to secure any liabilities of the Company.

Interest accumulates on the deposit at market rates. Total interest accumulated as at 31 December 2013 is \$224,201 (2012: \$201,724).

	OFFICE EQUIP \$	PRODUCTION \$	COMPUTER \$	TOTAL \$
11. PROPERTY, PLANT AND EQUIPMENT				
Cost				
Balance at 1 January 2013	41,858	548,637	59,464	649,959
Acquisitions	3,350	57,140	16,720	77,210
Balance at 31 December 2013	45,208	605,777	76,184	727,169
Depreciation				
Balance at 1 January 2013	(36,660)	(471,289)	(37,344)	(545,293)
Depreciation charge for the year	(2,871)	(38,169)	(29,019)	(70,059)
Balance as at 31 December 2013	(39,531)	(509,458)	(66,363)	(615,352)
Carrying amounts				
At 1 January 2013	5,198	77,348	22,120	104,666
At 31 December 2013	5,677	96,319	9,821	111,817

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2013

	2013 \$	2012 \$
12. TRADE AND OTHER PAYABLES		
Current – unsecured		
Trade payables	141,759	118,278
Non-trade payables and accrued expenses	163,533	154,189
Subscriptions and other income in advance	1,863,640	990,458
	2,168,932	1,262,925
13. EMPLOYEE BENEFITS		
Current		
Liability for annual leave	143,442	110,520
Liability for long-service leave	52,106	76,521
	195,548	187,041
Non-current		
Liability for long-service leave	60,333	56,042
	60,333	56,042
Contributions to defined contribution plans included in employee expenses	371,791	287,664
	371,791	287,664

	RETAINED EARNINGS \$	FAIR VALUE RESERVE \$	TOTAL EQUITY \$
14. CAPITAL AND RESERVES			
Balance at 1 January 2012	1,366,423	72,364	1,438,787
Total recognised income and expense	6,813	12,625	19,438
Balance at 31 December 2012	1,373,236	84,989	1,458,225
Balance at 1 January 2013	1,373,236	84,989	1,458,225
Total recognised income and expense	1,885	13,615	15,500
Balance at 31 December 2013	1,375,121	98,604	1,473,725

The fair value reserve comprises the cumulative net change in the fair value of available-for-sale financial assets until the investments are derecognised or impaired.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2013

	2013 \$	2012 \$
15. GOVERNMENT FUNDING		
Grants received:		
Australia Council – Base funding	470,702	459,670
Queensland Government Arts Grant – Base funding	1,879,131	1,838,680
Australia Council – Other	20,000	75,000
Queensland Government – Other	–	5,000
Brisbane City Council	45,000	45,000
Queensland Government – Matching subsidy	100,000	75,000
	2,514,833	2,498,350
GST on grants received	251,483	249,835
Total cash received from government grants	2,766,316	2,748,185
Grants credited as income:		
Australia Council	470,702	459,670
Queensland Government Arts Grant – Base funding	1,879,131	1,838,680
Queensland Government – Other	–	5,000
Brisbane City Council	45,000	45,000
Australia Council – Other	20,000	75,000
Queensland Government – Matching Subsidy	100,000	75,000
Total Grants credited as income	2,514,833	2,498,350
Balance sheet items relating to Government funding:		
Non-current assets		
Grant funds held in escrow – Reserves Incentive Scheme	545,201	522,724

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2013

16. KEY MANAGEMENT PERSONNEL DISCLOSURES

The following were key management personnel of the consolidated entity at any time during the reporting period:

Non-executive Directors

Mrs Joan Sheldon AM (Chair)
(resigned 13 May 2013)

Mrs Winna Brown

Mr Brett Clark
(Chair from 13 May 2013)

Mr Dawid Falck

Mrs Margaret Lucas OAM
(resigned 16 December 2013)

Ms Joanne Pafumi
(resigned 13 May 2013)

Mr David Thomas

Mr Peter Godber

Mrs Amanda Talbot
(appointed 29 July 2013)

Mrs Catriona Mordant
(appointed 13 May 2013)

Mrs Gene Moyle
(appointed 24 June 2013)

Executives

Anna Marsden (Chief Executive Officer)

Li Cunxin (Artistic Director)

Key management personnel compensation was \$336,498 for the year ended 31 December 2013 (2012: \$448,352).

17. NON-KEY MANAGEMENT PERSONNEL DISCLOSURES

The Company did not enter any arrangements with non-key management personnel during the year which were not commercial in nature or would unduly benefit such a party.

18. SHARE CAPITAL

The Queensland Ballet Company is incorporated in Queensland as a company limited by guarantee and not having share capital. The Queensland Ballet is the registered trading name of Queensland Ballet Company.

Members' Liability

The liability of the Company is limited by guarantee:

- The maximum liability of individual members is \$2.00; and
- The aggregate liability as at 31 December 2013 amounts to \$214 (2012: \$254), (95 ordinary members and 12 Honorary Life Members).

19. ECONOMIC DEPENDENCY

The Company is financially dependent on various sources of government funding to ensure that the Company continues to trade for the foreseeable future.

20. EVENTS SUBSEQUENT TO BALANCE DATE

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the Company, to affect significantly the operations of the Group, the results of those operations, or the state of affairs of the Group, in future financial years.

QUEENSLAND BALLET DIRECTORS' DECLARATION

In the opinion of the Directors of the Queensland Ballet Company Limited:

(a) the financial statements and notes set out on pages 35 to 47, are in accordance with the Corporations Act 2001, including:

- (i) giving a true and fair view of the financial position of the Company as at 31 December 2013 and of its performance, as represented by the results of its operations and its cash flows, for the year ended on that date;
- (ii) complying with Accounting Standards in Australia and the Corporations Regulations 2001; and

(b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



Brett Clark
Director
31 March 2014



Winna Brown
Director
31 March 2014

Dancers Soloist Nathan Scicluna
and Company Dancer Sophie Zoricic
Ershter Vals (Elegance season)
Photographer David Kelly





INDEPENDENT AUDITOR'S REPORT



We have audited the accompanying financial report of Queensland Ballet Company Limited (the Company), which comprises the statement of financial position as at 31 December 2013, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 20 comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration.

Directors' responsibility for the financial report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the Corporations Act 2001 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We performed the procedures to assess whether in all material respects the financial report presents fairly, in accordance with the Corporations Act 2001 and Australian Accounting Standards – Reduced Disclosure Requirements, a true and fair view which is consistent with our understanding of the Company's financial position and of its performance.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001.

Auditor's opinion

In our opinion the financial report of Queensland Ballet Company Limited is in accordance with the Corporations Act 2001, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2013 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Corporations Regulations 2001.

KPMG

KPMG

M J Jeffery
Partner
Brisbane
31 March 2014

APPENDIX A: PERFORMANCE INDICATORS

OUTCOME	MECHANISM	MEASURE	TARGET 2013	ACTUAL 2013
ARTFORM				
Artistic quality and excellence of craft	Peer assessment, surveys and critical reviews	Level of positive feedback averaged across all mechanisms	70%	80%
Audience engagement and stimulation	Surveys	Level of satisfaction of audiences with artistic program	85%	90%
Curation and development of artform	New works	Number of new works as % of annual season	30%	50%
Pit services	Service Level Agreement	SLA negotiated with QSO annually		Achieved
ACCESS				
Maximise access and diversity of audiences		Total attendance	48,000	63,199
	Regional performances	Number of regional locations receiving performances and education programs	9	5
Access through digital platforms	Website	Increase in reach of digital activities	10%	43%
Access through education programs	Schools/youth participation	Total attendances at performances and programs by schools/youth/Total contact hours	1,500	3,725
	Online education programs	Number of programs delivered via digital channels	2	3
SECTOR DEVELOPMENT				
Make interconnections with other companies/artists	Artistic collaborations and interconnections	Number of collaborations	2	5 (Camerata of St John's, Brisbane Ekka, Collusion, Voices of Birralelee, St Peter's Lutheran College Choir)
Commissioning new work	New works commissioned	Number of new works	10	6
Development of Australian artists	Dancer training programs	Number of participants	80	83
FINANCIAL AND GOVERNANCE				
Reserves ratio	Financial analysis	Benchmark 20% reserves	20%	17%
Maximise non-government income	Financial analysis	Total non government income as \$ amount and as % of total income	\$3.48 million 53%	\$6.26 million 71%



Guest Artist Carolyn Judson
and Principal Huang Junshuang
Three Preludes (Elegance season)
Photographer David Kelly